God is
our Strength

(Benj.n Thandler.)

Copy Large Paper

A CATALOGUE

OF THE

Antiquities and Works of Art,

EXHIBITED AT

IRONMONGERS' HALL, LONDON,

IN THE MONTH OF MAY, 1861.

COMPILED BY A COMMITTEE OF THE

Council of the London and Middlesex Archæological Society.

WITH NUMEROUS ILLUSTRATIONS.

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TO THE

MASTER, WARDENS, AND COURT

OF THE

WORSHIPFUL COMPANY OF IRONMONGERS,

THIS RECORD

OF

THE MAGNIFICENT COLLECTION

OF

Works of Art

EXHIBITED AT THEIR HALL, IN MAY, 1861,

IS DEDICATED,

WITH GREAT RESPECT,

BY THEIR OBEDIENT FAITHFUL SERVANT,

GEORGE RUSSELL FRENCH,

Editor.

A CATALOGUE

OF THE

ANTIQUITIES and WORKS of ART,

EXHIBITED AT

IRONMONGERS' HALL.

VETERANO (the Antiquary).—"What use! Did not the Seigniory build a state chamber for Antiquities? and 'tis the best thing that e'er they did: they are the registers, the chronicles of the age they were made in, and speak the truth of history better than a hundred of your printed commentaries."—*Act* ii, *Sc.* 1. (From THE ANTIQUARY, *a Play*, by SHAKERLY MARMION, 1641.)

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PREFACE.

THE IRONMONGERS' COMPANY, from their first formation, and for a long time subsequently, exercised a salutary control over the Craft whence their name is derived, and from which the Members of their Guild were once entirely taken. But although this supervision has ceased, and the Court is no longer confined, from various circumstances, to individuals actually belonging to the Iron Trade, it has always had on its Livery List many persons extensively engaged in this important branch of Commerce. It was chiefly with a view to exhibit the general advancement which of late years has been made in the production of IRON, and the perfection of our present Machinery, that the Conversazione had its rise, and the original Committee of Members, appointed to carry out the design, having been augmented by the addition of gentlemen of great archæological knowledge, the scheme gradually assumed larger proportions, and this combination of intelligence and zeal resulted in the magnificent display of Antiquities and Works of Art exhibited on the evening of May 8th, 1861. The appeal for contributions was most liberally answered, and the Collection, gathered from all quarters of the kingdom, represented nearly every department of Art, from the era of the Pharaohs down to the present day.

HER MAJESTY the QUEEN most graciously condescended to grant the loan of the celebrated "Cellini Shield," with many Swords of exquisite workmanship and great historical value; his Royal Highness, the late Prince Consort, who had been pleased to express considerable interest in the contemplated entertainment, sent a valuable Painting from Buckingham Palace; a noble English Duke, and a princely member of the House of Orleans, contributed largely from their museums; others, noblemen and gentlemen, well known as Collectors of art-treasures, furnished specimens with a liberal hand, and many of the Corporations, some of them from a great distance, came forward in a loving spirit of brotherly fellowship.

The Ironmongers' Company were well supported by their own Members. The Museum of the late Mr. Felix Slade, now by his munificent bequest the property of the Nation, contributed some of its matchless treasures of Ancient Glass, and, by way of comparison, the Messrs. Apsley

(late) and Frederick Pellatt exhibited some beautiful examples of modern fictile ware. The Pictures, with very few exceptions, were the property of Members of the Company, and from the same source were derived several fine Models, most of the Iron specimens, a great proportion of the Armour, and many rare Books, Manuscripts, and Engravings.

On the evening of the 8th of May, 1861, the Hall was opened for the reception of Visitors, and upwards of six hundred persons, ladies and gentlemen, were admitted to an intellectual treat, which has seldom been surpassed, and which was pronounced, by the Journals of the time, to be "a most brilliant success." Here were seen—"Jewels, of rich and exquisite form, their value great;"—"Antiquities of hammer'd steel;"—and "bruisèd arms hung up for monuments;"—recalling the glories of England's warlike Kings, by whom they had been borne, while other objects carried the thoughts of the spectator back to the haughty Becket and the imperious Wolsey; to "the hard-ruled" Henry and his six Queens; to the stately Tudor Elizabeth and her beautiful and hapless captive-cousin; to the myriad-minded SHAKSPEARE; the graceful Raleigh; the gallant Blake; the Martyr-King and his stern rival; to the fiery Rupert and victorious Marlborough, and a host of England's Worthies, terminating with her immortal Nelson and Wellington.

Whilst much which was rich and rare was culled from the Tombs of Egypt, from the buried Cities of Etruria, from the graceful artist-gems of Greece and Rome, from the not less interesting relics of Anglo-Saxon times; whilst the sideboards were—

"Ponderous with gold and plate of pride,"

the original object of the entertainment was not neglected, and "brave Iron" was well represented in the many and varied forms to which, of all metals, it is capable of being applied, whether seen in the weighty anchor, or the massive chain-bar with which to span a mighty river; in the plated "Warrior," or in caskets worthy to have held HOMER'S Poems; in the gorgeously enriched locks and keys, fit for princes' chambers, and in numerous examples of domestic implements.

In order to gratify the largest number of their friends, consistent with an early return of the valuable contributions to their respective owners, the Ironmongers' Company kept open the Exhibition on the mornings of the 9th, 10th, and 11th of May, during which time many thousands of visitors were admitted. On the morning of the 11th, His Royal Highness, the late Prince Consort, accompanied by the Hon. Alexander Gordon, honoured the Company, by appointment, with a private visit, and was pleased to subscribe his name in their Court Book.

In order to preserve a lasting record of an Exhibition so excellent in design, and so

triumphantly carried out, no less than to serve as a guide for those who might be induced to follow such a praiseworthy example, some Members of the London and Middlesex Archæological Society undertook to describe the Works of Art, which had been collected, in a Catalogue to be printed by subscription, and issued only for private circulation. This proposal was made after the dispersion of the Collection, and the delay which has taken place in completing the Task is to be ascribed, in part, to the fact that almost all the articles had to be inspected again for a proper description, and also partly from the great number of Illustrations considered necessary to give a worthy idea of the variety of objects displayed; all this has occupied much time, but it is hoped that the Subscribers will feel that their patience is rewarded in the accomplishment of an arduous labour, in which the Editor feels bound to state that he has for some time past, and to the end, had the assistance of one only of the original compilers, namely, Mr. Charles Baily, whose great knowledge in many departments of Archæology has been of inestimable value, and his friendly co-operation in the descriptions has been seconded by the admirable productions of his pencil, aided by those of Mr. John Franklin, and their truthful drawings have been faithfully expressed in the wood by such artist-engravers as Messrs. Leighton, Linton, Sachs, Utting, and Walmsley.

The very satisfactory manner in which the Catalogue is printed by Messrs. Harrison and Sons demands acknowledgment; the type was expressly cast for the letter-press, and the Illustrations have been "brought up" with a care which will be appreciated by all who know how much the effect of the engraver's skill depends upon the attention with which the blocks are worked off.

Lastly, the Editor has had the opportunity of proving his love and devotion to the ancient Corporation with which he is connected by hereditary and official ties, at the sacrifice, it is true, of much time and substance, but in the hope that his exertions have resulted in a Record not unworthy of the admirable Art-Collection, or of the munificent Company by which it was exhibited.

GEORGE RUSSELL FRENCH,
Editor.

7, Powis Place,
Great Ormond Street, W.C.,
August, 1869.

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A CATALOGUE

OF THE

Antiquities and Works of Art,

EXHIBITED AT

Ironmongers' Hall, London.

IRON AND IRONWORK.

EALL the metals IRON is by far the most abundant, and the most important to man. It exists largely and in various combinations in every quarter of the globe, but is nowhere found, as are some of the metals, in a state of sufficient purity to be available without considerable modification and the aid of fuel. Large masses of nearly pure iron have been discovered on the surface of the earth in Siberia, South America, &c., but these are all supposed to be of meteoric origin. Iron is, nevertheless, produced at a less cost than any other metal. It presents, too, the special property of convertibility into three different states, each of very great utility, viz., pure or malleable iron; iron combined with a small quantity of carbon, as steel; and, when it contains a larger proportion of carbon, as cast iron. Although the ores of iron are found in immense deposits in the United Kingdom, yet it is not so much this circumstance as the near co-existence of coal well adapted for smelting, and generally also of limestone for a flux, that gives our country a paramount advantage over, perhaps, all others, in the economical production of this metal. Much, no doubt, is also due to the aptitude of the climate for the needful operations on the great scale, and to the vigour and industry of the race.

The manufacture of iron in this country has been practised from a very early period. According to SCRIVENER'S *History of the Iron Trade*, immense beds of cinders from Roman forges

exist in the Forest of Dean. In 1762, he says, a coin of Antoninus Pius, and a piece of Roman earthenware ornamented with greyhounds, hares, &c., were discovered under a large bed of cinders, about four miles north of Bolston.

In Yorkshire, Roman coins have been found associated with cinders, and many places in the country of the Silures have been supposed to be sites of Roman iron works, as Monmouth, Hadnock, Keven Pwlldw, &c.

There are considerable remains of the Romans found in some of the extinct ironworks of Sussex and Somersetshire.

The following antiquities of this kind, exhibited by the REV. EDWARD TURNER, at Ironmongers' Hall, were found among the scoriæ of the old ironworks at Oldland, in Maresfield, Sussex, viz., fragments of Roman pottery, both Samian and coarse, some of the former enriched with figures, foliage, and well-known Roman mouldings. The man in Fig. 3 appears to be throwing the

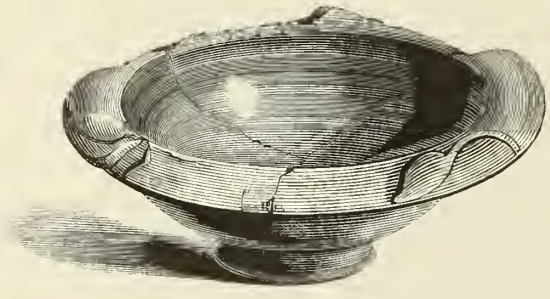


FIG. 1.

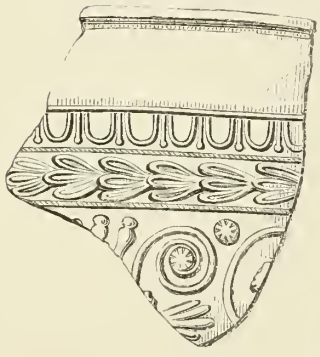


FIG. 2.

FIG. 3.

discus, a common Roman game; on another, Fig. 1, is a peculiar Roman ornament, supposed to represent the ivy-leaf. Several fragments bear the potters' marks or stamps, particularly **OF.MIRAVI** and **IVAN** or **IVANI.** The coarse vessels, *mortaria*, have sometimes the potters' names on the rim. Also coins of Hadrian, Aurelian, Vespasian, &c.; a fragment of a signet ring with enamel, fragments of fibulæ, and a pin. The following Roman antiquities, from the same locality, were exhibited by M. A. LOWER, ESQ., F.S.A.:—Eight first and second brass coins, ranging from Nero

to Diocletian (A.D. 54–286); two bronze fibulæ; a miniature bust of a divinity (Neptune?), 1½ inch high; a small ligula, somewhat less than an ordinary salt-spoon, an implement (Fig. 4) of hard whitish metal, probably a stylus; and a small bar of iron, perhaps the beam of a balance. This bed of scoriæ covers many acres, it is from two to six feet thick, and is used to repair the roads in this district. Many of these Roman antiquities were found at the bottom of a hole, dug through the bed of scoriæ, several feet into the natural soil beneath, and which appeared to be a grave; the cavity had been filled up entirely with cinders. Roman coins, pottery, &c., have been found among the scoriæ of the ironworks at Sedlescombe, Westfield, Chiddingly, &c.

Fig. 4.

The manufacture of iron in Sussex, whether carried on continuously from Roman times or not, became very considerable during the latter middle ages; and it is a well ascertained fact, that the first cannon *cast* in England was produced in Sussex, by Ralph Hogge, of Buxted, in the year 1543. Even down to the last century, Sussex ranked amongst the principal seats of the iron trade. The balustrades around St. Paul's Cathedral were cast at Lamberhurst. They weighed, including the seven gates, more than 200 tons, and cost, according to an account yet preserved, the sum of £11,202 0*s.* 6*d.*

The reason of the discontinuance of the manufacture was not a scarcity of iron ore, which is still abundant throughout the Weald, but the failure of wood fuel, which rendered it impossible for the Sussex ironmasters to compete with those of the northern and western districts, where iron ore and pit-coal are found in close proximity. The history of the Sussex iron trade is detailed in the *Sussex Archæological Collections*, Vol. II, pp. 170 et seq.

The performances of our forefathers in this district were not inferior to our own, excepting in large work, which they had not the means of executing, and, as is frequently the case, with a moderate demand and competition, the quality was for the most part superior. Examples of some excellent productions of ancient date were exhibited at the Conversazione.

It is only in comparatively late times, after the appliance of coal to the smelting of the ore, that the make of iron has reached the vast extent exhibited in England. At the close of the last century it was about 50,000 tons per annum, being less than the import, and with an export quite insignificant. The introduction of the steam-engine now gave an impetus to the production, and in a few years it rose to 200,000 tons. In 1820 it was about half a million tons, and has so rapidly increased since, that it is at present estimated at no less than four million tons per annum. The advent of the railway, with the use of iron in shipbuilding, bridges, and other large structures, has of late greatly stimulated the production.

It is worth a passing notice to observe, that at about the period of the institution of the Ironmongers' Company the export of iron was prohibited. It need hardly be added, that in its various conditions it now forms no small portion of our commerce.

It has been surmised that so vast a draught upon our natural store, involving the annual extraction of perhaps twenty millions of tons of ore, must at no very distant period lead to its exhaustion, or at least to a greatly increased cost in its obtainment. But this is not so, since in a single district of Yorkshire there have been lately discovered deposits of excellent ore, sufficient

alone to meet the entire present demand for several centuries; and it is only respecting the supply of coal, expended at the same time so largely for other purposes, that such apprehensions need, if at all, be entertained.

The quaint FULLER, deploring the destruction of the timber trees of Sussex to supply fuel for the iron furnaces, says, in a prophetic spirit, "But it is to be hoped that a way may be found out to *charke seacole* in such manner as to render it usefull for the making of iron."—*Worthies, Sussex.*

"Iron, farre more worth than Tagus' Golden Sand."—DECKER.

FIVE SPECIMENS of IRON ORE, from South Staffordshire:—

"Bines Stone," lean, but of excellent quality.
"Pens Stone," superior quality and yield of metal, but the mine nearly exhausted.
"Grubbing," a capital stone, rich in quality.
"Ten-foot Stone," good quality.
"Broode Stone," good in yield and quality.

All these are found in a clay matrix or shale, and taken from the shaft at different depths, at "Leys" Ironworks, near Stourbridge.

SPECIMENS and FLAT, SQUARE, and ROUND BARS of HOOPS, known in the market by the following brands:—

H.B. Crown.	Best Best. H.B.
Best H.B. Phœnix.	Charcoal.

Manufactured at the "Leys" Ironworks, near Stourbridge.

Exhibited by JOHN NICHOLL, F.S.A., *&c., Member.*

A PIG of IRON, marked CCBZ. This iron is made at the "Forssjo" Ironworks, in the province of Sodermanland (Sodermania), Sweden, belonging to the Baron C. J. Bonde, Grand Chamberlain to the King of Sweden. The mines belong to the same estate, and the ore is broken near the blast furnace. The strength of the ore is about 35 to 40 per cent.

The pig-iron is smelted entirely with wood charcoal, and the manufacture is according to the old blast furnace. The qualities of the iron are, being *soft*, and what is called "kindly to work" (*valartad*, really, *good-natured*), and, therefore, preferred to pig-iron from Norberg, Kopparberg, and Garpenberg; as being also cleaner, purer, and less mixed with sulphur and copper. From the ore it is made into pigs, and then converted into bars. It was shipped from the port of Norrköping, on the east coast of Sweden.

Exhibited by LAWRENCE ENGSTRÖM, *per* STEPHEN WILLIAM SILVER, *Member.*

SPECIMENS of IRON, manufactured from SCRAP, at the "King and Queen" Ironworks, Rotherhithe, London.

Several rolled bars, treated to illustrate the effect of breakage by different modes, showing on the same bar both a fibrous and granulated texture. Also the capability of torsion, exhibiting the toughness of the metal, and the result of fracture by tension, showing how the section of the bar is reduced at the breaking place, in this instance nearly one-half.

Exhibited by THOMAS HOWARD, *Member.*

SPECIMENS of WROUGHT IRON WORK:—

A JOIST, $8\frac{3}{4}$ inches deep, weight 67lbs. per yard.

A longitudinal SLEEPER, used on railways in the place of timber, rolled in lengths of 20 feet, weight about 76lbs. per yard.

A JOINT CHAIR, for flat base rail, used principally in America.

BARLOW'S PATENT RAIL and JOINT PLATE, laid on ballast, without wood.

STREET RAIL, as used in America, and recently introduced into this country.

SPECIMEN of ANGLE IRON, used in the construction of iron frigates.

SPECIMEN of HEMATITE IRON ORE, from the Whitehaven district, yielding 65 per cent. of metallic iron.

SPECIMEN of IRON ORE, from the neighbourhood of Llantrissant, South Wales, recently discovered.

SPECIMEN of HALF-SMELTED ORE, from the same place, supposed to have been worked at a very early period.

Exhibited by the RHYMNEY IRON COMPANY.

A CAST-IRON CHIMNEY BACK, of the old manufacture of the Weald of Sussex, time of Charles I. It displays the Royal arms within the garter and motto, and is ensigned with a Royal crown between the letters **C. R.** on the cap of estate; between the coronet and the arches of the crown are the letters **N. I.** of large size, possibly the initials of the artificer. There are the usual supporters, and the motto **DIEU ET MON DROIT.** In the dexter angle, between the scroll inscribed with the motto and the garter, are the letters **I. L.** The design, although in rather low relief, is good: the dimensions are—width, $21\frac{3}{4}$ inches; height, including a semi-circular head on the upper side, 23 inches; diameter of the semi-circle, $14\frac{1}{4}$ inches; thickness, $1\frac{1}{8}$ inch. It resembles the chimney-back at Chailey, Sussex, attributed to the time of Edward VI., and another at Sutton Hurst.—See *Sussex Archæological Collections*, Vol. II., pp. 189, 217.

This chimney-back was obtained from an old house in the neighbourhood of Reigate, with two andirons, of which the older precisely resembles one at Godington, Kent, figured in SHAW'S *Specimens of Ancient Furniture*, plate 54, and assigned to the time of Henry VIII. It bears an

escutcheon, charged with the sacred monogram **I. H. S.** The other, of inferior workmanship, is ornamented with an escutcheon charged with the date 1644, and the initials **I. M.**

There were considerable iron works near Crawley, on the border of St. Leonard's Forest, where possibly these relics of the olden time were cast.

Exhibited by ALBERT WAY, M.A., F.S.A.

FAC-SIMILES of Inscriptions on TWO CAST-IRON SLABS lying outside the west door of West Hoathly Church, Sussex:—

No. 1.

HERE · LYEȚH · BVRED · ȚHE · BODIE · OF · RICHARD · INFELD · GENTLEMAN · WHO · DEPARTED · ȚHIS · LYFE · THE · II · DAY · OF SEPTEMBER · ANO · DOM · 1619 · AGED · 51 · YIERES ·

This inscription is written round the four sides of the slab.

No. 2.

HERE · LYETH · THE · BODY · OF · RICHĀRD · INFELD · GENT · WHO · DEPĀRTED · HIS · LIFE · THE · II · OF · MARCH ĀNO · DO · 1624

This inscription is in three long strips in the centre of the slab.

FAC-SIMILE of an Inscription on a Brass Plate rivetted to a CAST-IRON SLAB in West Hoathly Church:—

No. 3.

AGNES ELDEST DAVGHTER
TO RICHARD INFELD OF
GRAVE-TYE GENT BY KATHERIN
COMPTON & WIFE TO HENRY
FAVLCONER ESQR AGED 39
YEARES AND 6 MONTHES
BVRYED SEPTEMBR 22TH 1635

These three monuments belong to the family of Infield, branches of which existed at Hanningfield, in Essex, as well as in Surrey, and they afford a curious example of the great variety of spelling in proper names allowed at this period. The Essex family is known as Hanningfield,

that of Surrey as Inningfield, and in Sussex they are known as Ingfield, Engfield, and Englefield. The first of the family in Sussex is James Infield, who died in 1596. Next is Richard Infield (*Slab* No. 1), who built Grave-tye, the seat of the family in West Hoathly. He appears to have married first, Katharine Compton, and secondly Katharine, daughter of Sir E. Culpepper, Knight, of Wakehurst, in this neighbourhood; he died in 1619. In the account of the subsidy of 1621, is as follows:—"West Hodeley, Katherine Engfield, widowe, in lands 40*s.*, contributed 5/4, Richard Englefield, Gent., in lands £6, contributed 16*s.*" These two persons would appear to be Katherine, widow, second wife of Richard Infield, she died 1623, and Richard, his son, who died 1624 (*Slab* No. 2). They now had possession of the estates, the son 3-fourths, and the widow 1-fourth, being both alive at the time of the subsidy. By his first wife Richard Infield left a daughter, Agnes, who married Henry Faulconer, Esq., and died in 1635 (see *Slab* No. 3).

During the latter part of the sixteenth and beginning of the seventeenth centuries, these cast-iron monuments appear to have been common in Sussex and portions of the neighbouring counties, then the great iron-consuming district. Although time works destruction slowly on such a material as cast-iron, still, if these peculiar and local records of the departed are thus thrust from their positions within our churches, the time must come when although our museums display the records of unknown monarchs and other men of Egypt, and countries renowned in early times, many points of interest will be lost in the history and manners of our ancestors.

Exhibited by ALFRED WHITE, F.L.S.

A FIRE-BACK, of extraordinary character, about 3 feet by 2 feet. An inscription, which is given below, is surrounded by an ornamental border of fructed vine branches of medieval character, and the letters are evidently from moulds of earlier date:—

HER : LIETH : ANE : ŁOŘƧT
R : DAVGHTER : AND
HEYR : TO : THOMAƧ
GAYNƧŁORD : EƧQVIER
DECEAƧED : XVIII : OŁ
JANVARI : 1591 : LEAVING
BEHIND : HER : II : ƧONEƧ
AND : V : DAVGHTERƧ

This object has been noticed in Vol. V, of the *Sussex Archæological Collections*, by Mr. MARK ANTONY LOWER, "Cast-iron slabs of this description are not unusual in the churches of the Wealds of Sussex, Surrey, and Kent, but it was difficult on the discovery of the present specimen to account for its existence in a situation among dust and ashes of so different a kind from those which it would appropriately have covered in consecrated soil. The puzzle was however ultimately solved by a reference to MANNING and BRAY'S *Surrey*, Vol. II, p. 369, from which it would appear that this slab is a *duplicate*, and not the actual one destined to record the heiress of the Gaynsfords." "On the south side of the altar," says the work just referred to, in the church notes under Crowhurst, "on a cast-iron plate embossed, are figures of two boys in one small square, over them **W. R.**, in another

two girls kneeling, in the middle a person in a winding sheet, and towards the upper end is this inscription *(that given above)*, below are two shields of arms, on the one is 1 a lion rampant, 2 . . . . , 3 a chevron between three greyhounds, 4 . . . . . " In a note it is added "At Baynard's, in Ewhurst, there is a long cast-iron back in the chimney with the same inscription and a duplicate, and the same mistake of reversing the **F.** Over each, on a shield supported by a lion and a griffin, is a rose-in-chief, and under it three fleurs-de-lys, in the centre between the two inscriptions, are the arms of England, and over them the date, 1593. *Others from the same cast as to the letters, have been found in the neighbourhood.* This method of publishing her claim as heir to the family of Gainsford, seems a novel one." So far MANNING and BRAY. The cottage where the Sussex example of the Crowhurst monument was discovered, was formerly occupied by an old lady named Forster, and upon a supposition that she was a descendant of the Gaynsford "heyr," the transfer of the plate to the county of Sussex, is easily explained, "This relic was presented to the Museum of the Sussex Archæological Society, by the late Sir Henry Shiffner, Bart., upon whose estate at Combe, the cottage where it was found, stood."

It may be remarked that the greatest number of monumental iron slabs existing in Sussex, is at Wadhurst, where no less than thirty specimens ranging between the years 1625 and 1799, nearly cover the pavement of the church. Many of them, as well as those in other churches in the district, are memorials to ironfounders and their connections. The chimney backs of the Sussex foundries, range from the sixteenth to the eighteenth centuries.

A FIRE-BACK, supposed to have been cast from a wood carving of early date. The design is divided into two compartments, in each of which is a figure holding a covered cup or thurible. When complete the subject probably was the Adoration of the Magi, but the third figure has been omitted for want of room.

A FIRE-BACK, probably cast from a carving of the fifteenth century: the subject is Jesus and the Woman of Samaria at the Well, with many other figures and accessories; the design has a foreign aspect, though the casting was undoubtedly executed in Sussex.

A FIRE-BACK, in which is the device of a Salamander enveloped in flames, with the date 1550.

A FIRE-BACK, exhibiting a fragment of an allegorical device of the seventeenth century.

Exhibited by the SUSSEX ARCHÆOLOGICAL SOCIETY.

A PAIR of ANDIRONS of CAST IRON, 1 foot 8 inches high, of the early part of the seventeenth century. An Ionic pilaster stands on a shield, on which is the sacred monogram I. H. S. in black letter character.

A FIRE-BACK of CAST IRON. In the centre is the figure of Flora, in low relief, surmounted by a border of oak leaves and acorns. Above this, in the arched top, are cupids and dolphins; it is marked with the initials **G. K.** and the date 1700.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

ONE of a PAIR of ANDIRONS or FIRE DOGS, of the Elizabethan period.

THE FRAGMENT of an ANDIRON of the same period as the last, bearing the date of 1595.

Exhibited by the SUSSEX ARCHÆOLOGICAL SOCIETY.

A FINE LARGE PAIR of ANDIRONS from Eastbourne, decorated with the arms and crest of the noble family of Compton, extinct Earl of Wilmington, a title conferred on the Right Hon. Sir Spencer Compton, 1730, who had been Speaker of the House of Commons, and was afterwards President of the Council, and a Knight of the Garter; his arms were, *Sable*, a lion passant guardant *Or*, between three helmets *Argent*.

A PAIR of ANDIRONS; on the shield is an eagle displayed, above which is a demi-figure in the costume of the time of James the First, holding a tobacco-pipe and tankard. This type is not uncommon in Sussex.

Exhibited by WILLIAM HARVEY, F.S.A.

In connection with these articles it should be mentioned that East Sussex mansions and farm-houses are still rich in these picturesque ornaments of the hearth, all of local manufacture; they vary greatly in age, style, and execution.

Andirons were sometimes made of more costly materials than iron. Her Majesty the Queen has silver andirons from Kensington Palace, time of King William III, formed of cupids, the idea probably derived from the description in SHAKSPEARE'S *Cymbeline*, wherein *Iachimo* mentions the furniture of Imogen's chamber:—

> "Her andirons
> (I had forgot them) were two winking Cupids
> Of ſilver, each on one foot ſtanding, nicely
> Depending on their brands."
>
> *Act* 2, *Scene* 4.

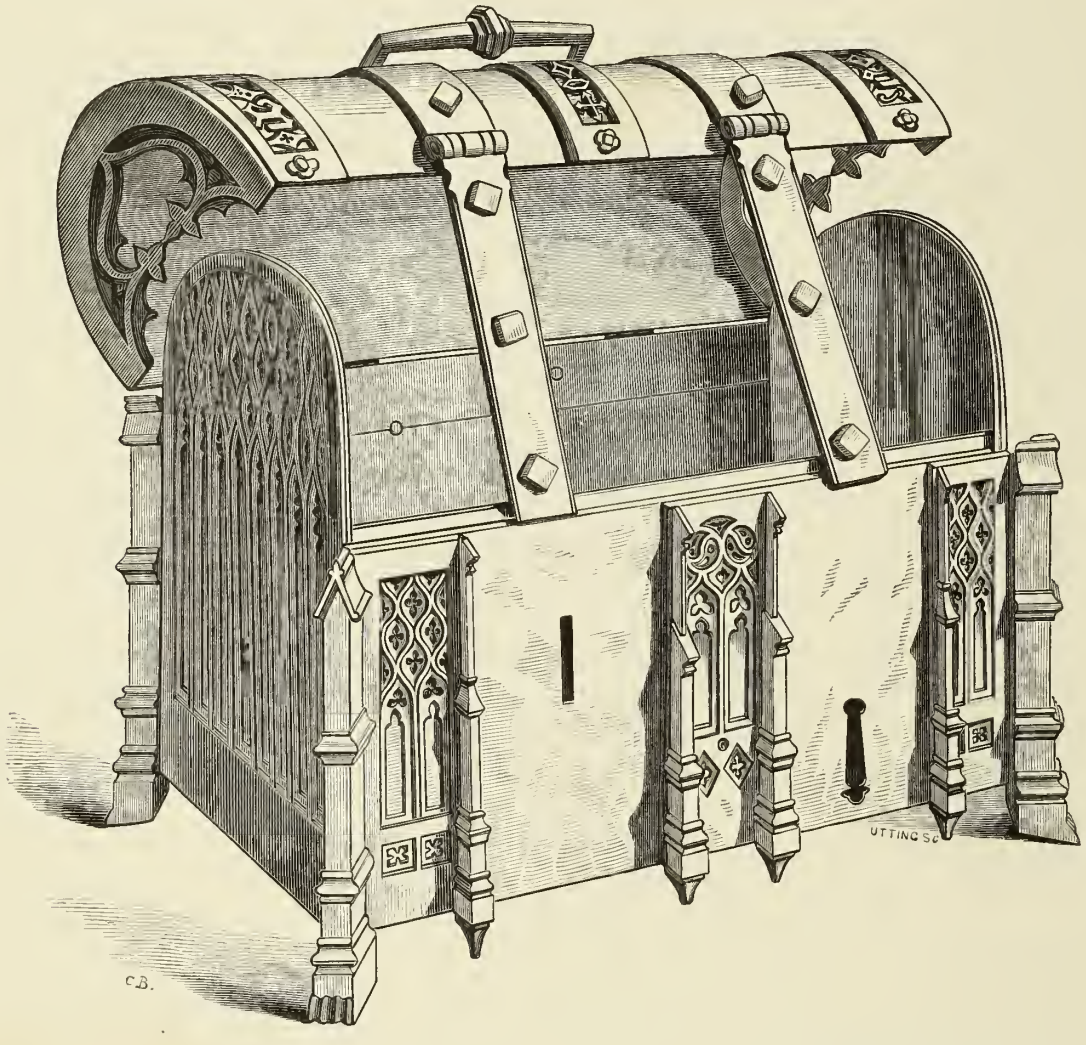
TWO STEEL PANELS; each is $23\frac{1}{2}$ inches by 13 inches, and divided into four compartments, two having crossed bands with open quatre-foils in the spaces, and the other two with open Gothic tracery work; circa 1490.

Exhibited by the HON. ROBERT CURZON.

A CASKET of WROUGHT IRON, with curved top, probably intended to contain jewels; it is 5 inches long, $4\frac{1}{8}$ inches wide, and $3\frac{1}{4}$ inches high, with a curious hasp; it is of gothic design of fifteenth century work; the sides and ends are completely covered with flowing tracery.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

A COFFER of WROUGHT IRON, with semi-circular cover; length, $8\frac{1}{4}$ inches; breadth, $4\frac{3}{4}$ inches; height, $7\frac{1}{2}$ inches. The sides and ends are ornamented with tracery and buttresses. On the cover are three bands, whereon is inscribed, in black letter characters, **De bon bolloir, O mater dei, de bien en mieux.** The tracery is formed in the usual manner of such works in iron in the middle ages, by pierced plates laid over each other to produce the effect of moulded tracery.



Exhibited by JOHN JAMES.

A PERFORATED OVAL IRON PLAQUE, representing St. Martin dividing his cloak with a beggar, of early German repoussé work.

Exhibited by the REV. JAMES BECK, M.A.

A WROUGHT-IRON SKELETON MASK, probably used to conceal the features of an actor who may have taken a part in the ancient revels at Christmas and other festivals.

Exhibited by HENRY CATT.

A Horse Muzzle, of German workmanship. The design is in open work, the upper and lower portions, which are of steel, being joined together by a band of brass work. The top edge is inscribed ƎCHWOGES GOTWAIƆE θ CVHE, and the brass portion with FИTEƆOMƎИE SPERAVƎ61R. In the centre is the spread eagle, upon which is the armourer's mark, and on each side is an ornament, perhaps intended for a coat of arms, viz., two swords crossed, under a crown; and the centre of the muzzle is formed of a winged dragon with a double tail.—*See Illustration.*

Exhibited by Robert Taylor Pritchett, F.S.A.

We learn from the wood-cuts of Jost Ammon that horse muzzles were in general use in Germany in the sixteenth century, not only for the war-horse, but also for animals in domestic use; in these wood-cuts women are shown riding on pillions. In the collection in the Tower of London is a horse muzzle, dated 1570, which bears the same armourer's mark as Mr. Pritchett's specimen.

A Pair of Iron Stirrups, circular in form, $5\frac{3}{4}$ inches in diameter; probably eastern.

Exhibited by C. R. Cayley.

Two Iron Stirrups, so small that they must have been used by ladies or children; the patterns are singular, and, from the workmanship, they are presumed to be of the sixteenth century. They were found on the battle-field at Tewkesbury.

Exhibited by the Rev. Samuel Lysons, M.A., F.S.A., *&c.*

A Horse-shoe of large size, and a Stirrup, said to have been used by one of Marlborough's cavalry, 1708. They were presented by the Chertsey Society to the Exhibitors. Weight, 2 lbs. 14 oz.

Exhibited by the Surrey Archæological Society.

Two Panels of modern Cast-iron work, designed and manufactured in the style of the wrought-iron work of the seventeenth century. The effect of the high relief of wrought iron is in this instance produced by fixing the foliage on the scrolled bars of the panel.

A small Ornamental Panel in Cast Iron, exhibited to show the perfect nature of the casting.

Exhibited by Henry Baily, *Member.*

A Tankard, holding four pints, very curiously formed, in wrought iron, of two thicknesses, the outer covering being of pierced work, and embossed with punches after the manner called repoussé. The design consists of early seventeenth century scroll work and panels, enclosing human busts, and in the interstices are flowers, fruit, and animals, and among them are representations of hunting the wild boar and the hare. On the cover are similar ornaments. In the purchase which lifts the cover is the figure of a rabbit, and at the bottom of the handle is a shield.

A Box, formed of wood, and covered with open work plates of steel, designed in scrolls, and worked in repoussé, in fruit and flowers.

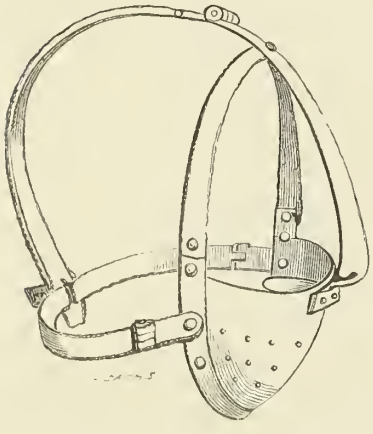
Exhibited by William Frederick Wolley.

An Ornamental Panel of Wrought-iron work, 4 feet 11 inches in length, by 3 feet 1 inch in height, consisting of scrolls and foliage, with a shield of arms in the centre, having thereon three martlets with two mullets in the chief.

It was taken from the house No. 45, Lincoln's-inn-Fields, and is late seventeenth century work. Ironwork of the same description was much employed by Sir Christopher Wren and the Architects of his day in the decoration of public and private buildings, fine specimens of which are to be seen at St. Paul's Cathedral, in the Colleges at Oxford, and at Hampton Court, where the elaborate works of Huntingdon Shaw, a smith, of Nottingham, next the bowling green, executed before the year 1693, have been unfortunately allowed to fall into a sad state of decay.—*See Illustration.*

Exhibited by John Walker Baily, *Member.*

An Iron Brank. This curious article was intended for the discipline of a scold, upon whose head it was attached, with a lock, and it served as a gag.



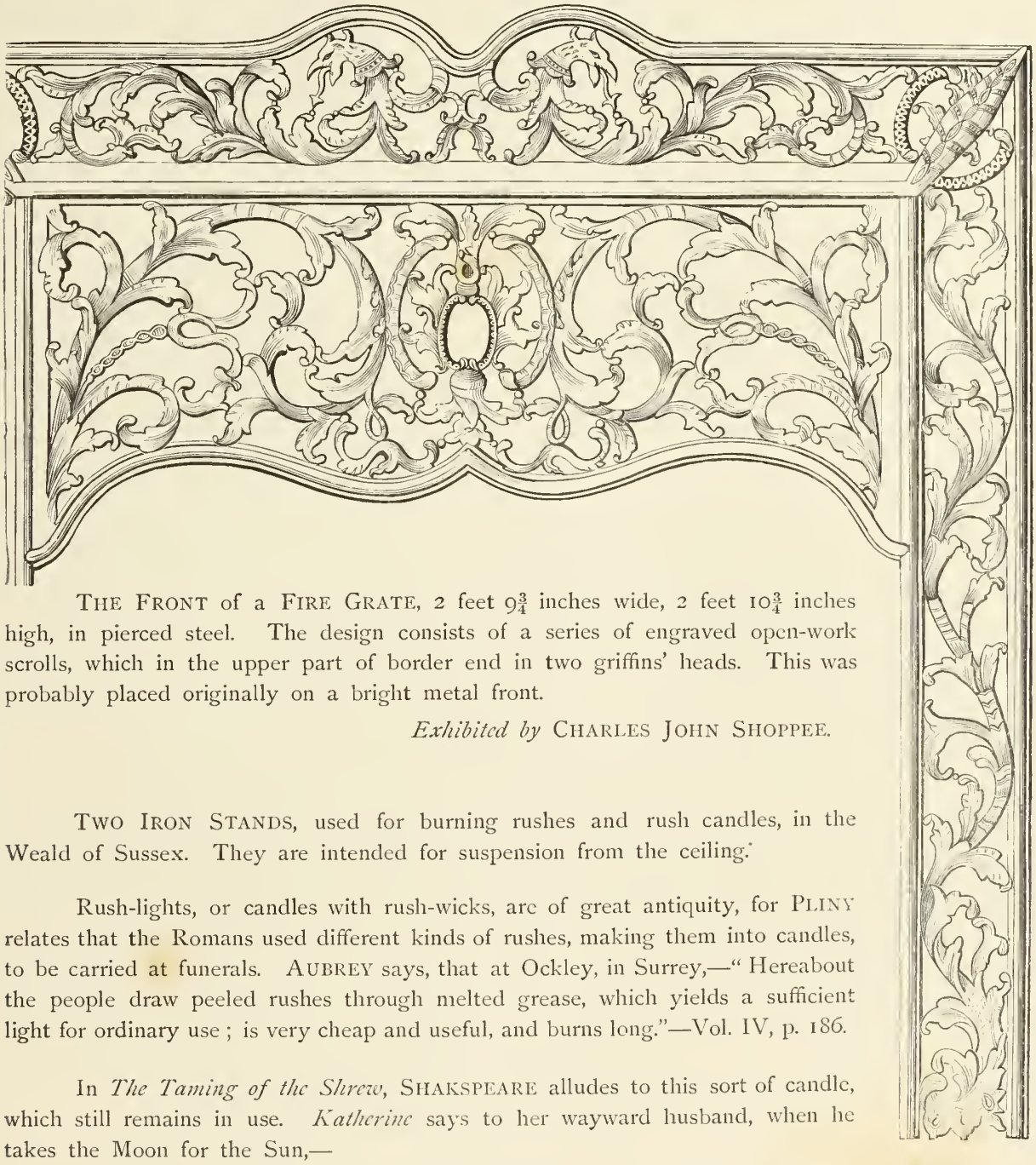
In Volume I, 1860–1, of the *Reliquary*, edited by Mr. Llewellynn Jewett, F.S.A., there is a full account of this "curious and exquisitely cruel instrument of punishment, which was called the 'Scold's Bridle,' or the 'Gossip's Bridle,' of which specimens are found in several counties. The brank consisted of a kind of crown, or framework of iron, which was locked upon the head; and it was armed in front with a gag, a plate, or a sharp-cutting knife or point, which was placed in the poor woman's mouth, so as to prevent her moving her tongue—or it was so placed that if she *did* move it, or attempt to speak, it was cut in the most frightful manner." Among several examples mentioned in the *Reliquary*, one in Surrey is very interesting: "One of the earliest examples of the brank is that at Walton-on-Thames, which bears the date 1633, and the characteristic couplet—

> "Chester presents Walton with a Bridle,
> To curb Women's Tongues that talk too idle."

"It is traditionally said that this brank was given to the parish of Walton, by a gentleman named Chester, who had, by the gossiping and tattling of a woman to a rich kinsman, from whom he had great expectations, lost a large and promising estate."—P. 68.

The records of the town of Morpeth, where "a good example exists," state the use of this frightful torture:—"Dec. 3, 1741. Elizabeth, wife of George Holborn, was punished with the branks for two hours at the Market Cross, Morpeth, by order of Mr. Thomas Gait and Mr. George Nicholls, then Bailiffs, for scandalous and opprobrious language to several persons in town, as well as to said Bailiffs."—P. 73.

Exhibited by the Rev. Thomas Hugo, M.A., F.S.A., *&c.*



THE FRONT of a FIRE GRATE, 2 feet $9\frac{3}{4}$ inches wide, 2 feet $10\frac{3}{4}$ inches high, in pierced steel. The design consists of a series of engraved open-work scrolls, which in the upper part of border end in two griffins' heads. This was probably placed originally on a bright metal front.

Exhibited by CHARLES JOHN SHOPPEE.

TWO IRON STANDS, used for burning rushes and rush candles, in the Weald of Sussex. They are intended for suspension from the ceiling.

Rush-lights, or candles with rush-wicks, are of great antiquity, for PLINY relates that the Romans used different kinds of rushes, making them into candles, to be carried at funerals. AUBREY says, that at Ockley, in Surrey,—"Hereabout the people draw peeled rushes through melted grease, which yields a sufficient light for ordinary use; is very cheap and useful, and burns long."—Vol. IV, p. 186.

In *The Taming of the Shrew*, SHAKSPEARE alludes to this sort of candle, which still remains in use. *Katherine* says to her wayward husband, when he takes the Moon for the Sun,—

> "And be it moon, or sun, or what you please;
> And if you please to call it a rush candle,
> Henceforth I vow it shall be so to me."
>
> *Act* iv, *Sc.* 5.

AN IRON CANDLESTICK, of singular construction, the stem being an open spiral of metal, in which the part that receives the candle may be raised or lowered at pleasure, and is kept in its place by a spring. It was found in an old cottage in the Weald of Sussex.

Exhibited by the REV. JAMES BECK, M.A.

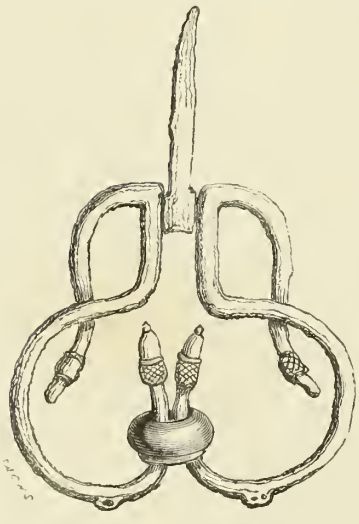
A Pair of curious Gridirons, from Maresfield Ironworks, of the date of Queen Elizabeth.

Exhibited by the Sussex Archæological Society.

A Wrought-iron Door-handle, of German manufacture, 6 inches by 4½ inches, oval in form; on the centre knob, which may have served as a knocker, is an armed and bearded head of an old man; on either side is the husk of a plant with tendrils; seventeenth century.

Exhibited by Charles Townshend Halsted.

A Wrought-iron Drop-handle of a Door, round in section, formed in two scrolls, terminating in acorns, and held together by a loop bead.



Three Iron Handles, of a very similar type, the terminations being the heads of serpents; these handles measure about 4 inches by 4 inches.

A Set of Four Wrought-iron Squares, with Gothic terminations, for strengthening the styles and rails of wood framings.

A SMALL GRILLE of WROUGHT IRON, in Gothic tracery, formed of pierced plates in two thicknesses, and which probably belonged to the door of a convent; the wood-cut is full size.

THE LATCH of a DOOR, with small drop-handle; the loops through which the latch works are in the form of buttresses, and the back plate has a cross-finial on the top; 6 inches high, 2 inches wide.

AN OUTSIDE LATCH, consisting of an ornamental plate, the spring latch being held in its position by means of the buttress staples.

Exhibited by PHILIP CHARLES HARDWICK.

MR. HARDWICK'S specimens belong to the early part of the sixteenth century, and are of German manufacture.

EGYPTIAN ANTIQUITIES.

"The Queen of Nations, and the boast of Time,
Mother of Science, and the house of Gods."

DR. YOUNG, *Busiris, King of Egypt.*

AMONG other inventions, the Egyptians were authors of the art of embalming dead bodies. This custom arose from a belief that the soul would reanimate the body, after a lapse of 3,000 years, if the latter had, during that period, been preserved from injury. And hence, too, not only the care taken with the body, but the necessity of providing places of burial out of reach of the inundations of the Nile. The king and his subject, the rich and the poor, alike entertaining this expectation, took the same precaution for their bodies, and the same care in their choice of sepulchres. All were embalmed, and wrapped round with mummy-cloths; and, whilst the Pharaohs raised over their coffins those stately pyramids, which are among the world's wonders, their people's mummies were placed in the caverns or grottos which abounded in the chain of Lybian hills, in front of Thebes, or in the neighbourhood of Lycopolis, and in Nubia.

In Holy Writ we find a very early allusion to embalming, as practised by the Egyptians. When Jacob died in his long-lost son's presence, Joseph hastened to obey his father's dying injunction, "I will lie with my fathers, and thou shalt carry me out of Egypt, and bury me in their burying-place."—*Genesis* xlvii, 30. "And Joseph commanded his servants, the physicians, to embalm his father; and the physicians embalmed Israel."—l, 2. This event occurred 1689 B.C. Joseph's body was also embalmed, in compliance with his direction, foreseeing the departure of the descendants of Israel, that they should carry his bones with them, "and they embalmed him, and put him in a coffin in Egypt."—*v.* 26.

G. R. F.

Egyptian Antiquities.

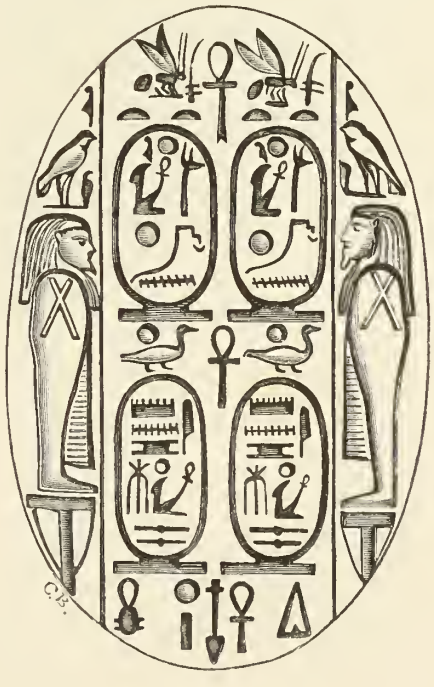
A MUMMY of a CAT, from Thebes. The Egyptians applied embalming to their sacred animals, as well as to human beings. Mummies of the cat, sacred to Isis, were very numerous at Busiris. Herodotus informs us that "it was death to any one to kill a crocodile, an ibis, or a cat."—*L.* II, *c.* 65. In the reign of Tiberius, 7,000 Romans perished in a tumult, caused by one of their number having inadvertently killed a cat in Egypt. This scene was witnessed by Diodorus.—*Lib.* I.

A MUMMY of a CROCODILE (the jaw), brought from the mummy pits of Egypt by Mr. Gadsby. Numerous mummies of the crocodile, sacred to Sebak, are found at Ombos, Manfaloot, and Thebes. They are prepared with bitumen, cemented, and wrapped in palm-leaves and papyrus, having coarse outer bandages of linen.

JUVENAL, in one of his biting *Satires*, lashes the disgusting idolatry of the Egyptians; it commences, Quis nescit:—

> "Who knows not, that there's nothing vile or odd,
> Which brain-sick Egypt turns not to a god?
> Some of her fools the crocodile adore,
> The ibis some, an ape as many more."
>
> *Sat.* xv.

A TESSERA, or wooden tablet, such as used to be placed on the neck of a mummy, when it was transported to the tomb; 150 B.C.



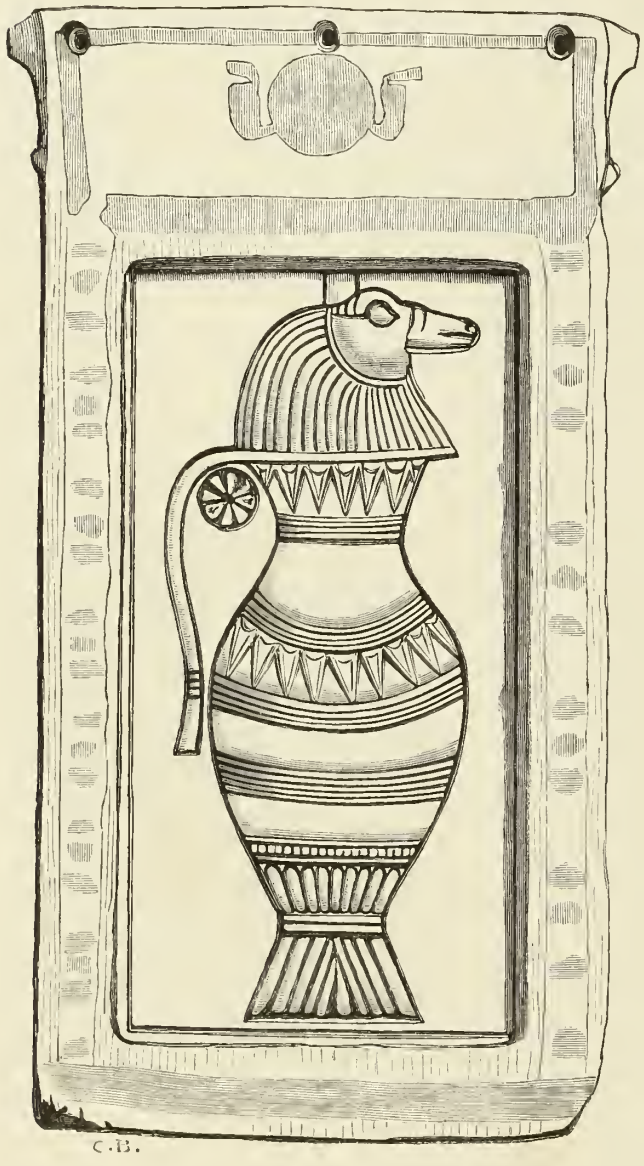
A SCARABÆUS, with a portion of the ancient Egyptian burial service. The Hieroglyphical Ritual gives directions for various amulets to be placed about the body, the most remarkable of which is a scarabæus of hard stone, inscribed on the base with the xxvith or lxivth chapter, and found on the breast of richly adorned mummies.

A COLLECTION of SIXTEEN BEADS, chiefly SCARABÆI, engraved with hieroglyphic characters.

The scarabæus, or beetle, was, with the Egyptians, the emblem of the Sun, and the symbol of immortality. It is the earliest example of the glyptic art in existence, and was cut out of basalt, carnelian, agate, lapis lazuli, and other hard substances. The form of the beetle was early adopted for seals, and hence the word *scarab* is used to denote the single stone which is set in finger-rings.

A Porcelain Scarabæus, having cut upon it a man holding two onyx goats.

An Ancient Egyptian Mirror, found at Thebes. Some of the metal mirrors discovered at this famous place must have originally had a very high degree of polish, since it can be revived on them after the lapse of so many ages. The Egyptian women always carried a metal (bronze) looking-glass with them to their places of public worship, and this practice was followed by the women of Israel. Of this there is a striking instance in the Book of *Exodus*, when Bezaleel "made the laver of brass, and the foot of it *of* brass, of the looking-glasses of *the women* assembling, which assembled *at* the door of the tabernacle of the congregation."—xxxviii, *v.* 8. Such a substance as bronze, the metal here implied, would be liable to rust, as noticed in *Ecclesiasticus*—"and thou shalt be unto him as if thou hadst wiped a looking-glass, and thou shalt know that his rust hath not been altogether wiped away."—xii, *v.* 11. In the Epistle of *St. James*, we have an allusion to the ancient kind of mirror,—"He is like unto a man beholding his natural face in a glass."—i, *v.* 23. So also 1 *Cor.* xiii, *v.* 12. In these quotations the same word is used, *esoptron*, as in Greek authors, by which a mirror, not of glass, but of polished metal, is understood. Thus, Arrian, "First take your looking-glass—look at your shoulders."—*Epictet., l.* iii, *c.* 22. The women of the Levant, even among the poorest class, carry a looking-glass about their persons.



C.B.

A Slate Tablet, set in ivory. On one side is a jar on which is the head of a jackal, surmounted by the winged globe. On

the reverse is a deity, holding a ramheaded staff, and behind him is another standard, with the symbol of life. It is believed to be unique.

A PORCELAIN HANDLE of an EGYPTIAN SISTRUM. The sistrum, which is thought to be included under the Hebrew term *tzetzelim*, in common with the "cymbal" of Holy Writ, is composed of a frame of sonorous metal, crossed by bars of the same, which move freely in the holes through which they are passed; and when the instrument is agitated, the reverted ends, striking upon the frame, produce the sound. Sometimes the sistrum was surmounted by the figure of a cat, the symbol of Isis, who is said to have invented the instrument, which was used in her worship. The agitation of the sistrum was supposed to denote, in a mystical sense, the motion of the universe. It is still employed by the Abyssinians in their religious services.

Exhibited by JOHN GADSBY.

BRONZES AND METAL WORK.

"Two vessels of fine copper, precious as gold."
EZRA, viii, 27.

"Æraque ab Isthmiacis auro potiora favillis."
STATIUS.

BRONZE, to which we are indebted for so many interesting objects of ancient Art, is derived from the Italian word *bronzo*, cast copper, and answers to the *Chalcos* of the Greeks, and the Æs of the Romans.

The ancient bronzes consisted of an alloy of copper and tin; and Klaproth, Davy, and other celebrated analyzers, tell us that these bronzes, whether from Egypt, Greece, or Italy, contain from 12 to 13 per cent. of tin.

Brass is an alloy of copper and zinc, and there is no proof that in the very early ages this compound metal was known; in fact, no antique specimen has been found to contain zinc. Brass was used in Germany centuries before its introduction into England, the date of which is fixed in the year 1649.

When we read in the Old Testament, and in the Homeric Poems, of works in brass, we must understand copper; thus, in the account given of the Promised Land, it is described as "A land whose stones *are* iron, and out of whose hills thou mayest dig brass."—*Deut.* viii, 9. Here, of course, a simple, and not a compound, metal is intended; and "brass" should be rendered "copper." The Hebrews were well acquainted with tin, which is named as one of the six primitive metals, "that may abide the fire."—*Numbers* xxxi, 32. See also *Ezek.* xxii, 20.

We find, both in the Bible and in Homer, a description of working in gold, which will serve also to explain the method by which the works in "brass," as it is called, were produced. In the account of the ornaments for the Tabernacle, made by the "wise-hearted" Bezaleel, it is said—"And he made two cherubims of gold, beaten out of one piece made he them."—*Exodus* xxxvii, 7. Again—"And he made the candlestick of pure gold; *of* beaten work made he the candlestick; his shaft, and his branch, his bowls, his knops, and his flowers, were of the same"—*v.* 17: "All of it *was* one beaten work *of* pure gold"—*v.* 22: of the Ark made of shittim wood, it is said—"And he overlaid it with pure gold"—*v.* 2: and so also of "the incense altar"—*v.* 26.

In HOMER'S *Odyssey* we have an account of gold, beaten out in thin plates, being applied, as we have seen was the case in Sacred History, where the scene is laid 1491 B.C. :—

> "Next, charged with all his implements of art,
> His mallet, anvil, pincers, came the smith,
> To give the horns their gilding.
> * * * * *
> Then Nestor, hoary warrior, furnish'd gold,
> Which, hammer'd thin, the artist wrapp'd around
> The victim's horns."—*Book* III, 544.
>
> COWPER.

Pausanias describes the process of making a very ancient brass (bronze or copper) statue of Jupiter, at Sparta, the work of Learchus, of Rhegium, of which the materials were beaten out by the hammer, and the different parts fitted and fastened together by means of pins or keys.—III, 17. And Herodotus (VII, 69), alluding to this very statue, calls the process *sphurélaton*, "hammer-worked."

In truth, we must regard the early artist in metals as a SMITH, a Saxon word, derived from *him that smiteth, i.e.*, with the hammer, or *malleus*, from which word we have malleable, to denote the ductile condition so necessary for the workman's purpose. In this light we must probably consider Tubal-cain, who is called the "Instructor of every artificer in brass and iron"—*Gen.* iv, 22 ; and the Vulgate translation strongly confirms the foregoing idea—"Qui fuit malleator et faber in cuncta opera æris et ferri." In our language the word "smith" is still retained by the worker in precious metals,—thus, Demetrius, who "made silver shrines for Diana" (*Acts* xix, 24), is properly called in our translation "a silversmith," the Greek word *argurokópos* signifying one who beats out silver.

From a passage in *Isaiah*, writing 712 B.C., the Hebrews, deriving their knowledge from Egypt, seem to have had the art of joining pieces of metal by means of solder,—"So the carpenter encouraged the goldsmith, *and* he that smootheth *with* the hammer him that smote the anvil, saying, It is ready for the soldering."—xli, 7.

Among the bronzes in the British Museum is a small head of Osiris, which covers a core of wood ; and there is also a figure of Buddha, of very ancient Indian art, worked in thin laminæ of metal.

We have no record of bronze statues being made by sculptors from castings in mould until about 700 B.C., when Rhœcus, Theodorus, and Telecles, natives of Samos, are said by Herodotus, Pausanias, and Pliny, to have been the inventors. Bronze-casting attained its highest perfection in the reign of Alexander the Great, who died 324 B.C., under his favourite sculptor, Lysippus. Between these two periods, several excellent schools of bronze-artists were founded, the most famous of which were—that of Sicyon, under Dipœnus and Scyllis ; that of Delos, under the celebrated Myron ; and that of Ægina, under his contemporary and rival, Polycletus. In the British Museum is the Discobolus, an athlete throwing the disc ; it is an *antique copy* of Myron's bronze statue, spoken of with the highest praise by ancient writers. Myron was a fellow pupil with the greatest sculptor that ever flourished—the immortal Phidias, who was fortunate in living when such a statesman as Pericles ruled in his native Athens. Phidias was born 484 B.C. ; he wrought in bronze, as well as in marble and ivory,—of the first, no remains exist ; but the Elgin Marbles, in the British Museum, attest the master-mind of the great sculptor.

Lysippus, a native of Sicyon, wrought almost entirely in bronze, and with such diligence that Pliny mentions his statues as amounting to 1,500. The Belvedere torso is supposed to be a copy from one of his statues of Hercules, his favourite theme; one of his most famous works in bronze was the figure of a bather, scraping himself with a strigil, which was so admired by the Roman people that when the Emperor Tiberius threatened to remove it to his own palace, from the baths, which Agrippa had bequeathed to the public, he was obliged to desist, to prevent an insurrection. A bronze statue of Hercules, in the British Museum, has been attributed to Lysippus. His contemporary, Praxiteles, wrought in bronze as well as marble.

Much of the excellence of the Greek sculptors arose from the admirable study afforded to their art by the athletic sports of the Gymnasium, wherein, as the name imports, the performers were naked. Here the chief games, boxing, the foot-race, throwing the disc, wrestling, and throwing the spear, requiring great attention to health, developed the human form under the best aspect for the artist.

Rome, the Mistress of the world, did not produce any sculptors of importance; but she was adorned with an immense quantity of the finest specimens of Greek art, the spoils of war, or purchased by her wealthy citizens. The amount of statues was such as to occasion the saying—"that the people of brass were not less numerous than the people of Rome." Hadrian's Villa, near Tivoli, alone has proved a mine rich in bronze-art treasures.

The Etruscans, though inferior to the Greek artists, imbibed much of their taste, and to them we owe the objects so interesting to the archæologist, in the weapons, utensils, and ornaments in bronze, which abound in royal, national, and private collections.

The revival of the art of bronze-casting in Italy took place in the fourteenth century. The colossal statue of Pope Paul III, by Gulielmo della Porta, in the sixteenth century, was looked upon as a remarkable success in casting, which is described in *Vasari*,—"The metal, when run from the furnace, was carried downwards by a duct, and then admitted into the underside or bottom of the mould, and then acted upon by superior pressure, as in a common fountain, was forced upwards till the mould was entirely filled." Benvenuto Cellini, 1500–1570, in his amusing *Auto-biography*, gives an interesting account of the casting of his famous bronze group of Perseus and Andromeda, still adorning Florence. Of the bronze gates of the Baptistery, at Florence, by Lorenzo Ghiberti, Michael Angelo said, that "they were worthy to be the gates of Paradise."

The analysis of a bronze helmet from Delphi, and of an ancient breast-plate of exquisite workmanship, both in the British Museum, gives, of copper, 87·47; and of tin, 12·53. Modern bronze, on the average, contains 87·25 of copper, 9·75 of tin, and 3·00 of zinc; whilst gun-metal is an alloy of copper and tin only; and bell-metal contains copper, tin, zinc, and lead.

G. R. F.

Bronzes and Metal Work.

A PAIR of FIRE DOGS, in bronze, one pedestal having the figure of a warrior in seventeenth century Roman costume, consisting of cuirass, morion, and buskins, loading his matchlock. On the other pedestal is a female figure, slightly draped, trampling on a cannon-ball, and holding an inverted torch on a morion. These figures are 21 inches high, and represent WAR and PEACE. Each pedestal is formed of a vase, ornamented with three female therms, and as many grotesque heads between. The base is composed of a mask in the centre, and of two lions ending in scrolls, in which are seated Cupids holding torches. Total height, 3 feet 6 inches; width at bottom, 21 inches. From the *Soltikoff Collection.*

A PAIR of CANDLESTICKS, in bronze; each is in the form of an urn, and is decorated with foliage and caryatides, supported on a circular base, which is ornamented with garlands and masks. From the *Soltikoff Collection.*

Exhibited by GEORGE ATTENBOROUGH.

A BRONZE EWER, GREEK, $7\frac{1}{2}$ inches high, $5\frac{1}{2}$ inches in diameter in the body, which is very globular, with a short neck, and the lip pinched into a trefoil form. It has a tall handle, formed of a lotus leaf, which terminates on the body of the ewer in a female head; the hair in curls, with large drop ear-rings. On the back of the lip the handle ends in the head of a lion or panther, bearded, the legs and claws being conventionally treated.

THE BRONZE HANDLE of a LARGE ETRUSCAN VASE, or DISH; it is $12\frac{1}{2}$ inches across, and $5\frac{3}{4}$ inches high. It represents two nude figures wrestling; they stand on brackets, which were attached to the dish by Greek honeysuckles.

A GREEK MASK, in bronze, $7\frac{3}{4}$ inches high, representing a Bacchante, her hair in long ringlets, and around her head are vine leaves and grapes, bound with a fillet, of which the ends hang down. This mask most probably was one of the ornaments of an ancient tomb.

The *persona*, or mask, was first introduced by Æschylus, with the robe and buskin of the actors:—

> "There Æschylus a decent vizard used,
> Built a low stage, the flowing robe diffus'd."
>
> FRANCIS'S HORACE, *Art of Poetry.*

The great critic Schlegel observes, "We may learn the form of the mask by the imitations in stone which have come down to us, they are equally beautiful and various. But what we cannot see in marble masks is their thinness, their elegant colouring, and their neat way of fastening on."

In SHAKSPEARE'S delightful *Midsummer Night's Dream*, wherein the scene is laid in Athens, Peter Quince, the carpenter, tells Flute, the bellows-mender, who wishes to decline the part of Thisby, because he has a "beard coming,"—

> "That's all one; you shall play it in a mask, and you may speak as small as you will."—*Act* i, *Sc.* 2.

The word "hypocrite" is derived from the ancient stage-player, *hypocrites*, or personator, one who acts under a mask, or assumes a feigned character.

A METAL BEAKER, 14 inches high, 7 inches in diameter, with globular body, and tall neck, ornamented with scrolls and flowers, in blues, outlined in gold on a white ground; the colours are in enamel.

Exhibited by CHARLES SACKVILLE BALE.

TWO WATER-BUCKETS, or PAILS, *Secchie;* an annual tribute from the Doge of Venice to one of the Italian Republics, as an acknowledgment for the use of a well, about which they had quarrelled.

Each pail of copper is 12½ inches in diameter, and 8½ inches high, and stamped in relief of interlaced work. On the front is the winged lion of St. Mark, holding in one paw the sword, and trampling on the crescent; beneath is the name **OCTAVII · DE · RVBEIS · OPVS · 1705.** On the opposite side is a shield, wheron is a palm-branch between the initials **N.** and **D.** On either side, by way of supporters, is a dragon reguardant, bayed at by dogs. At the top and bottom are borders, in the form of a chain ornament. The ears, by which the handle is attached to the pail, are formed of two hippo-serpents, and the handle of two serpents

with their tails intertwined; on each vessel is a lozenge figure, within which is a trefoil, having on either side the maker's initials **O R**, and below **F** for fecit, with an eagle displayed above.

The proper description of the well-known Lion of Venice is as follows:—A lion sejant guardant, winged and crowned Or, round the head a circle of the last, holding under his sinister paw an open book, on which is inscribed *Pax tibi Marce, Evangelista meus*, and in his dexter paw a sword.

The proud race of the doges of Venice, of whom the first was elected in 697, after enduring for eleven centuries, fell before the conquering sword of Buonaparte, who incorporated Venice with his kingdom of Italy.

Exhibited by SIR PERCY BURRELL, BART., M.P.

A CURFEW, in copper; 22 inches wide, height without the handle 14 inches, depth 11 inches. On the front is embossed a lion statant guardant, having on either side a scroll of flowers, and on the upper part a series of bold convex flutings. Round the sides and bottom is a border of raised ovals between two corded bands.

Under the description of Mr. Reed's curfew, an account of the origin and use of this interesting relic of by-gone times is given. With poets the curfew is a favourite theme, by which word they imply the bell, so called from the cause of its being rung at a certain hour. The opening line of GRAY'S *Elegy* is too well-known to need repetition here. SHAKSPEARE has several allusions to the curfew bell; Prospero invokes the spirits that rejoice

"To hear the solemn curfew."

Tempest, Act. v, *Sc.* 1.

In *Measure for Measure,* the disguised duke asks—

"Who called here of late?
"*Provost.*—None since the curfew rung."
Act iv, *Sc.* 2.

In *King Lear,* Edgar, disguised as Poor Tom, says—

"This is the foul fiend Flibbertigibbet: he begins at curfew,
and walks till the first cock."
Act iii, *Sc.* 4.

And in *Romeo and Juliet,* old Capulet, directing his servants, tells them, as a reason for dispatch,—

"The curfew bell hath rung."
Act iv, *Sc.* 4.

A BRONZE STATUETTE of the SAVIOUR, crowned with thorns, 12 inches high, on a pedestal of ebony, ornamented with gilt panels of Cupids.

A BRONZE STATUETTE of the SAVIOUR, bound to a column, $7\frac{1}{2}$ inches high; on ebony stand, $5\frac{1}{2}$ inches square.

A BRONZE GROUP of CHARITY, 8 inches high, mounted on ebony stand, $5\frac{1}{2}$ inches square.

A BRONZE STATUETTE of KING CHARLES THE FIRST, wearing the Order of the Garter, and in an undress riding suit, $12\frac{1}{2}$ inches high.

A BRONZE MEDALLION of OLIVER CROMWELL, oval, $6\frac{1}{4}$ by $4\frac{1}{2}$ inches; profile to the right, the head uncovered, long flowing hair, half-bust in armour. No date or inscription, but it is considered to be of the time of the Protector.

Exhibited by HENRY WILLETT, *formerly* CATT.

A ROMAN BRONZE COOKING POT, 9 inches high, and 9 inches in diameter. It stands on three feet, and is worn through on one side, and has been repaired. It was found at Kelso, in Scotland.

Exhibited by C. R. CAYLEY.

SIX ROUND METAL BELLS, found in various parts of London.

In the representation of a tournament, executed in stucco, upon the ceiling of a gallery in the Town Hall, at Nuremburg, we see the horses decorated with similar bells, as also the legs of the jesters who acted as attendants to the knights. This curious work is dated 1621, but the tournament was held Feb. 28, A.D. 1446.

Frequent are the allusions by our early poets to the practice of bells being suspended to the trappings of horses, and even still continued in various counties of England.

"Hys crouper heeng al ful of belles,
And his peytrel, ...
Three myle myghte men hear the sown."
RICHARD CŒUR DE LION.

"And whan he rood, men might his bridel heere
Gyngle in a whystling wynd so clere,
And eke as lowde as doth the chapel belle."
CHAUCER, *Canterbury Tales.*

"Her wanton palfrey all was overspread
With tinsel trappings, woven like a wave,
Whose bridle rung with golden belles and bosses brave."
SPENSER.

Exhibited by ROBERT HAWLEY CLUTTERBUCK.

A HORSE, in bronze, 6 inches high, standing on a black marble pedestal. *Florentine* workmanship.

A PAIR of HORSES, in bronze, 6 inches high, on white marble pedestals. *Florentine* workmanship.

A PAIR of BRONZE CANDLESTICKS, each 8 inches high, in the form of a tall elegant vase, on a broad circular foot, $6\frac{1}{4}$ inches diameter. The whole surface is boldly engraved with a strong interlaced pattern, in panels; on the base is a kite-shaped shield, charged with a coat of arms, viz., barry of six, on a chief three mullets.

These very beautiful candlesticks were presented to Mr. Dexter's young daughter, by his Grace the present Duke of Hamilton.

Exhibited by JOHN PAUL DEXTER.

A STATUETTE, in bronze, of VENUS, after bathing. The goddess rests on one knee, and is in the act of wiping her shoulders. This statuette, 10 inches high, is copied from a famous antique. *Florentine.*

A STATUETTE, in bronze, of OMPHALE, $10\frac{1}{2}$ inches high. She is represented standing among reeds, holding some drapery in her left hand, at her feet an amphora, and the lion's skin of Hercules.—*Florentine.* Omphale was Queen of Lydia, who married Hercules in return for his killing a serpent that infested her country. The hero, for her love, laid aside his club, assumed the distaff, and learned to spin; and he is sometimes thus represented, in female costume.

A STATUETTE, in bronze, of ANTINOUS, reclining against the trunk of a palm tree; $9\frac{1}{2}$ inches high, on a marble plinth.—*Florentine.* After the death of Antinous, who was drowned in the Nile, the Emperor Hadrian caused divine honours to be paid to his favourite, and had numerous busts, statues, and medals, made in his memory, which are ranked among the most

celebrated works of antiquity; the colossal bust in the Louvre, especially, is reckoned to be equal to anything in Greek art.

An oblong Casket, 8 inches long, $3\frac{1}{2}$ inches high, and $4\frac{1}{2}$ inches wide, resting on four claws. On the lid is the head of Medusa, within a wreath, the ribbons of which are upheld by two Cupids; the border is composed of honey-suckles and ribbons. On the front and back the same subject is repeated, namely, the head of a male, within a circle formed of two horns of plenty, having on either side a centaur bearing off a female on his back. At each end, from the same mould, is the Medusa head, within a festoon, suspended from half ox-sculls. *Italian*, sixteenth century.

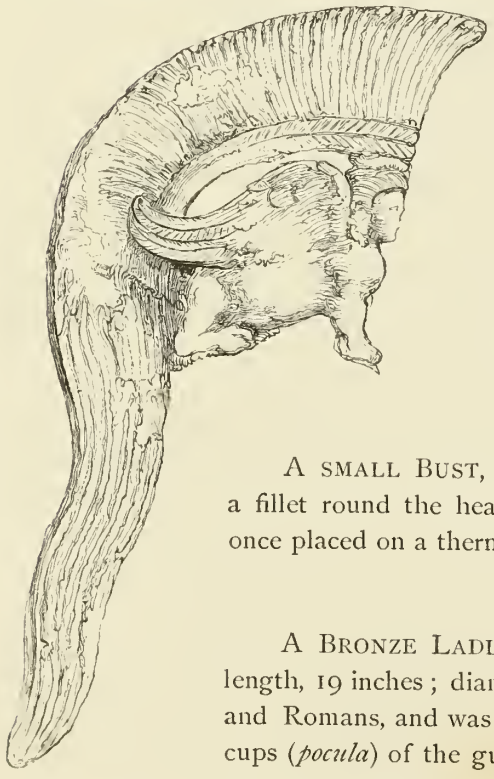
An Ink-stand, in bronze, circular, resting on three supports, each being a demi-Pegasus. The cover is surmounted by a Cupid, and on the bowl are flowers and masks in relief, and which have originally been gilt; $6\frac{1}{2}$ inches high. *Italian*, sixteenth century.

The Bronze Handle of a Couteau-de-chasse, in the shape of a mermaid, her double tail forming the hilt. It is 6 inches long, and 4 inches across the hilt.

A Pair of Bronze Groups; one represents a child with a swan, and the other a child with a dog, on or-molu stands. *French.*

Exhibited by Henry Durlacher.

A small Crest of a Helmet, in bronze, with a plate (*phalos*), designed as a Sphinx, on either side, as borne by Minerva on the top of the helmet (*galea*) of her colossal statue, at the Parthenon. This supports what is properly the crest (*crista*), representing a horse's mane, and which was often in ancient times, as it is now, really made of flowing horse-hair.



A Bronze Mask, or head of a Bacchante, *French;* 14 inches long. The back locks of the flowing hair are plaited, and brought under the chin, where they are tied and entwined with vine leaves and grapes, which also ornament the head of the Bacchante.

A small Bust, in bronze, $3\frac{1}{4}$ inches high, of a male, much bearded, with a fillet round the head; probably intended for one of the Roman emperors, and once placed on a therm pedestal.

A Bronze Ladle, with a long handle, terminating in the head of a swan; length, 19 inches; diameter of cup, $1\frac{3}{4}$ inches. This is the *cyathus* of the Greeks and Romans, and was used at their banquets to convey the wine into the drinking cups (*pocula*) of the guests, from the *crater*, or large vessel, containing the liquid,

wine mixed with water—for, with the refined Greeks, to drink wine unmixed was considered a characteristic of barbarians.

A Bronze Lamp, boat-shape, $7\frac{1}{2}$ inches long, $4\frac{3}{4}$ inches wide; the carved handle ends in the head of a swan, and the filling hole is in form of a trefoil. Found at Fourviers.

A small Bronze Lamp, with circular centre, and two arms pierced with holes, probably for suspending it; 7 inches long.

The lucerna, or oil-lamp, of the Greeks and Romans, has descended to us in great varieties of exquisite forms and workmanship, both in bronze and terra-cotta. The lamps were pierced with one hole or more, according to the number of wicks burned in them.

Exhibited by John Wickham Flower.

A small Bronze Hand-bell, $3\frac{1}{2}$ inches in diameter, $2\frac{3}{4}$ inches high, mounted with a mahogany handle. The bell is ornamented with busts, within wreaths, and inscribed around the upper part **VAN AL. DOF. GOD.;** and on the lower rim, **IOHANNES AFIN Ao 1549 ME FECIT.** Above the upper inscription are busts of deities, and griffins with arabesques.

Exhibited by the Worshipful Company of Haberdashers.

An Arabic Dish, of richly wrought design, damascened in fine lines of silver. Date, fifteenth, or the early part of the sixteenth century.

Four Venetian Dishes, engraved with various ornamentation, in Moorish interlacing, animals, birds, and dolphins. On one, amidst foliage, are panthers and Amorini. In the centre is a shield, with the Capello and Michaeli arms impaled. Date, early in sixteenth century.

A smaller Venetian Dish, embossed, with tilting shield in centre; fifteenth century.

An Arabic Pail, very elaborately chased, and finely damascened in silver, with original handle; sixteenth century.

A small Pail, or Situla, engraved, of Oriental design, with rich wrought handle; sixteenth century.

A Venetian engraved Ewer; sixteenth century.

Two Tripod Incense Burners, with covers, ornamented with silvered figures, and damascened in silver scroll-work; on one is the date 641 of the Hegira (A.D. 1243); both Arabic.

Three large Arabic Bowls, damascened in silver, with inscriptions in bold fine letters. The inscriptions record the titles of the owners and are mostly complimentary. They have on

their inside groups of fish, engraved. The inside of the largest bowl is silvered, showing that the vases were used for water. Date, probably the fourteenth century.

An Arabic Bowl, and cover, of considerable size and very fine workmanship, damascened in silver lines. From its peculiar and graceful ornamentation, it is evidently executed by Mohammed, the son of Zin Eddin, whose name is on one or two specimens of similar work, in other collections. Date, sixteenth century.

Four Bowls, without covers, of Arabic design and (probably) execution, much damascened in silver. Date, sixteenth century.

A very large Perforated Incense or Perfume Ball, probably a *pomme chauferette.* It is ornamented with double-headed eagles, silvered, and with four lines of inscription in silver letters, recording the name of the owner, and expressive of good wishes. It has evidently been suspended, and is purely Arabic; thirteenth century.

Three smaller Perforated Balls, two of them engraved, one richly damascened in silver; one of the engraved balls has its chamber for the heated material on a pivot; sixteenth century.

A Venetian Ewer, engraved; sixteenth century.

A Pair of Candlesticks, of Arabic design and execution, finely chased and damascened in silver and gold; sixteenth century.

Two smaller Candlesticks, of similar origin, damascened in gold and silver; fifteenth or sixteenth century.

A Pair of Large Venetian Candlesticks, engraved; sixteenth century.

Seven small Boxes, or Bowls, and covers, engraved, and damascened in silver, and relieved with black (one with red) wax or composition; fifteenth and sixteenth centuries.

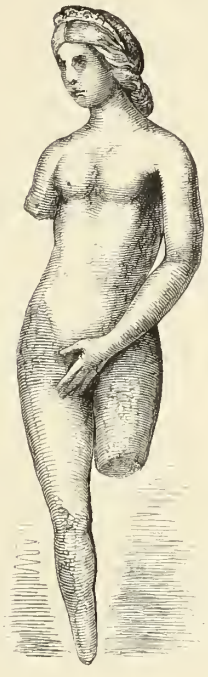
Two Persian Vases, with covers, of very fine work, damascened in silver and gold. Verses are introduced on scrolls in the ornamentation; probably of the fifteenth century.

A tall Persian Vase, engraved with flowers and birds, and relieved with black antimony or wax; fifteenth or sixteenth century.

Three Indian Water Bottles, of Bedery work, inlaid with silver. The designs are flowers, finely executed; one is in silver and gold. Date, sixteenth century.

Exhibited by John Henderson.

EIGHT ROMAN BRONZE FIGURES, found in various parts of London; two of them represent Venus and Mercury; these are shown, full-size, in the wood-cuts. These small figures are the household deities of the Romans, their Lares and Penates; they were placed in an inner room of their houses, called the Lararium, and whither it was customary for them to repair, immediately after they arose in the morning, to perform their devotions before the images of their tutelary deities. Of such a kind, probably, were those "images," or "gods," belonging to Laban, which Rachel carried away and hid about her person, when Jacob, with his wives, fled from their father.—*Gen.* xxxi, 19. These little idols are called here, and elsewhere in Scripture, *teraphim*, in the original, a word which commentators derive from the common ancestor of Jacob and Laban, Abraham's father, Terah, who is expressly said by Joshua, in his address to the Hebrews, to have "served other gods"—xxiv, 2; and, doubtless, the great Founder of the nation was an idolater, until he was "called out" of his father's house in the land of Ur.



A PIECE of LEADEN WATER-PIPE, of great thickness. A great length of this pipe was found on the site of Roman buildings, in Old Broad Street, London, 1854, about four feet below the surface of the pavement. This was probably the water-pipe of the baths of a Roman villa, the remains of which were discovered on the site of the old French Protestant Church, in Threadneedle Street, and during the excavations for the Gresham Chambers. The pipe was in lengths of about 9 feet, and is made by turning over sheets of cast-lead, so as to form a round bottom, the two sides being brought together as a ridge, and soldered. The lengths are joined by very stout bands of lead, nearly 3 inches wide, flat at the top, and round at the bottom, and made water-tight by a very hard cement. Lead-pipes of a similar character have been found in France, and, as some of these bear Roman inscriptions, we may conclude that the present specimen is also Roman. Portions of a lead pipe, of smaller size, but similar in character, were found at Corchester, a Roman station in Northumberland. Diameter of pipe, $3\frac{5}{8}$ inches; and height, $4\frac{1}{4}$ inches; the thickness of metal varies from $\frac{3}{16}$ to $\frac{1}{4}$ of an inch.

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

A BRONZE LEG (*Roman*), found at Tibberton, in Gloucestershire. This relic was discovered on the property of Wm. Philip Price, Esq.; and it is not a little singular that it is almost precisely of the same make and pattern as that found in Wiltshire, on the line of the Roman road (*via* Badonica), near Beckhampton. This bronze leg has a groove to make a joint at the knee. Dr. Merewether, late Dean of Hereford, in his "*Diary of a Dean*," mentioning the Wiltshire

discovery, says, "Could this be part of such a figure as we read of in Petronius?—'Larvam argenteam attulit servus, sic aptatam ut articuli ejus vertebræque laxatæ in omnem partem verterantur.'" It is to be hoped that Mr. Price may be induced to make further search. The field where these articles were found, being the site of a "Roman bloomery," would, doubtless, produce some interesting remains.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A.

TWO ROMAN PENATES, in bronze, representing Jupiter and Mercury. Each is 4½ inches high.

A BRONZE FIGURE of a FEMALE, apparently in ecclesiastical costume; 7 inches high. Sixteenth century.

A FIGURE of a "SALVAGE," or hairy man, in bronze.

A LARGE BRONZE SPOON, shaped like a shell. From the collection of Dr. Conyers Middleton.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

A BULL-FIGHT, consisting of many bronze figures, of very spirited Italian design and fine execution, and supposed, from the nature of the casting, to be between 200 and 300 years old.

"Bounds with one lashing spring the mighty brute,
And, wildly staring, spurns with sounding foot
The sand, nor blindly rushes on his foe;
Here, there, he points his threatening front to suit
His first attack, wide waving to and fro
His angry tail, red rolls his eye's dilated glow.

"Sudden he stops; his eye is fix'd, away,
Away, thou heedless boy! prepare the spur,
Now is thy time, to perish, or display
The skill that yet may check his mad career.
With well-timed croupe the nimble coursers veer;
On foams the bull, but not unscathed he goes;
Streams from his flank the crimson torrent clear;
He flies, he wheels, distracted with his throes,
Dart follows dart, lance lance; loud bellowings speak his woes.

"Again he comes, nor dart nor lance avail,
Nor the wild plunging of the tortured horse;
Though man and man's avenging arms assail,
Vain are his weapons, vainer is his force.
One gallant steed is stretch'd a mangled corse;
Another, hideous sight! unseam'd appears,
His gory chest unveils life's panting source;
Though death-struck, still his feeble frame he rears,
Staggering, but stemming all, his lord unharm'd he bears.

"Foil'd, bleeding, breathless, furious to the last,
Full in the centre stands the bull at bay,
Mid wounds, and clinging darts, and lances brast,
And foes disabled in the brutal fray;
And now the matadores around him play,
Shake the red cloak, and poise the ready brand:
Once more through all he bursts his thundering way—
Vain rage! the mantle quits the conynge hand,
Wraps his fierce eye—'tis past—he sinks upon the sand."

LORD BYRON'S *Childe Harold, Canto* I, lxxv *to* lxxviii.

Exhibited by MALCOLM ORME, *Member.*

A PAIL-SHAPED BRASS BOX, containing a set of weights, and ornamented with various figures of animals, which form the hinges, handle, and hasp.

A COUVRE-FEU, or CURFEW, of copper, formerly in the collection of Horace Walpole, at Strawberry Hill, by whom it was supposed to be the only remaining specimen in the kingdom. It measures 17 inches wide, 10¼ inches high, and 8½ inches deep. The ornamentation consists of borders of vine-leaves and grapes, which are repeated on the handle, and of a wavy pattern produced by the opposition of a series of semi-circles. On each side of the vertical band, forming the handle, is an ornament, which appears to be a rude imitation of the *rose-en-soleil*, a badge of the House of York, adopted by Edward IV., after the battle at Mortimer's Cross, 1461. SHAKSPEARE alludes to its origin:—

"Edward.—Dazzle mine eyes, or do I see three suns?
* * * * *
Whate'er it bodes, henceforward will I bear
Upon my target three fair shining suns."

King Henry VI., Act ii, *Sc.* 1.

The curfew is thus described by the antiquary, Francis Grose:—"This utensil is called a curfew, or *couvre-feu*, from its use, which is that of suddenly putting out a fire; the method of applying it was thus—the wood and embers were raked as close as possible to the back of the hearth, and then the curfew was put over them, the open part placed close to the back of the chimney; by this contrivance, the air being almost entirely excluded, the fire was, of course, extinguished."—*Antiq. Report*, Vol. I.

Alluding to the introduction of the curfew by William the Conqueror, the historian Hume (in a note) observes—"The obliging of the inhabitants to put out the fires and lights at certain hours, upon the sounding of a bell, called the *courfeu*, is represented by Polydore Virgil, lib. 9, as a mark of the servitude of the English. But this was a law of police, which William had previously established in Normandy.—*See* DU MOULIN, *Hist. de Normandie*, p. 160. The same law had place in Scotland."—*Leges Borgor*, cap. 86.

VOLTAIRE also, speaking of the curfew, tells us that "the law, far from being tyrannical, was only an ancient police, established in almost all the towns of the north, and which had been long preserved in the convents," adding, as a sufficient reason for its observance, "that the houses were all built of wood, and the fear of fire was one of the most important objects of general police."—*Univ. Hist.*

The law, thus established, continued in force until the reign of Henry I., who, in 1103, "abolished the curfew" (BLACKSTONE); but, although the obligation ceased, the custom of ringing a bell at a certain hour was long retained, in order to proclaim the time, and is still kept up in some parishes in London, and in many parts of England. Topographical works abound in notices of the curfew, of which a few examples may be interesting:—

"The custom of ringing curfew, which is still kept at Claybrook, has probably remained without intermission since the days of the Norman Conqueror."—MACAULAY, *Hist. and Antiq. of Claybrook, in Leicestershire.*

"A bell is rung here at four in the morning, and at eight in the evening, for which the clerk hath 20*s.* yearly, paid him by the rector."—BRIDGES'S *Northamptonshire—Byfield Church.*

"1651. For ringing the curfew-bell for one year, £1 10*s.*"—LYSONS' *Environs of London;* Churchwardens' accounts of *Kingston-upon-Thames.*

"The purpose as well as the name of the curfew-bell is still retained in Newcastle, where it is rung at the original time,—eight o'clock at night."—BROCKETT'S *Glossary of North-country Words.*

In Oxford the custom "of ringing the bell at Carfax every night at eight o'clock, called curfew-bell, or cover-fire-bell, was, by order of King Alfred, the restorer of our University, who ordained that all the inhabitants of Oxford should, at the ringing of that bell, cover up their fires and go to bed; which custom is observed to this day."—PESHALL'S *Hist. of Oxford.*

Exhibited by CHARLES REED, F.S.A.

A BRONZE FIGURE of VENUS, from the Vatican:—

"Within the pale
We stand, and in that form and face behold,
What Mind can make when Nature's self would fail."
LORD BYRON.

A BRONZE FIGURE of MERCURY, after John of Bologna:—

"Rise from the ground like feather'd Mercury."
SHAKSPEARE.

John, or Giovanni de Bologna, a Frenchman by birth, was the most eminent of all the scholars of Michael Angelo, at whose death he continued to be the leading master of the Italian school of sculptors. The "Mercury" is one of his most celebrated works.

A BRONZE FIGURE of the BOY and THORN, from the Vatican.

A BRONZE FIGURE of a WATER-CARRIER, found at Rome.

A Bronze Figure of an Abbess of Normandy, after Albert Durer.

A Bronze Figure of Frederick the Great, King of Prussia. He was son of Frederick William I. and Sophia Dorothy, only daughter of George I., King of England.

A Bronze Figure of Napoleon Buonaparte. Born at Ajaccio, in Corsica, 15th August, 1769; elected Chief Consul, 1799; Emperor of France, 1804; crowned, 26th May, 1805, with the "Iron Crown of Lombardy," with his first wife, Josephine Beauharnais, from whom he was divorced in 1809, when he married, 2nd April, 1810, the Arch-duchess Maria Louisa of Austria, by whom he had one son, born 20th April, 1811, created King of Rome, but who, after his father's death, was better known by his Bohemian title of Duke of Reichstadt; he died in Austria, 22nd July, 1832. Napoleon Buonaparte, after the battle of Waterloo, abdicated, 22nd June, 1815, surrendered himself to the English, and was taken to St. Helena, where he died, 5th May, 1821.

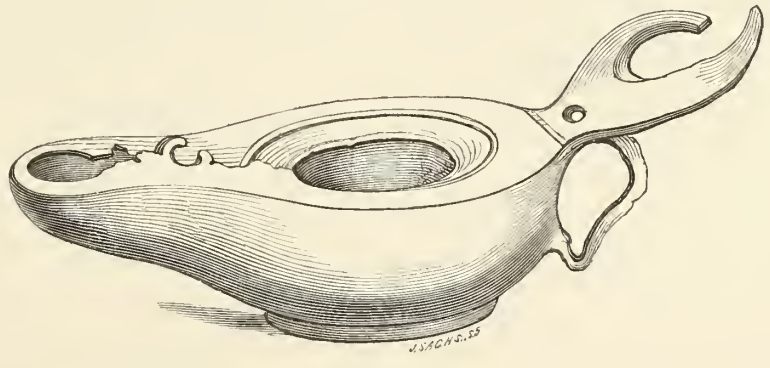
"The Desolator desolate!
The Victor overthrown!
The Arbiter of others' fate
A Suppliant for his own!"
Lord Byron.

Exhibited by Montagu John Tatham, *Member.*

A Square Casket, of the sixteenth century. It is formed of wood, covered with plates of gilded metal, which are again overlaid with open work of steel in a geometrical pattern, entwined with foliage which is chased out of the solid. It has been adorned with medallions, two of which remain. These are of gilt brass, and bear male busts in profile, wearing the costume of the reign of Elizabeth. The lock which is in the lid shoots six bolts.

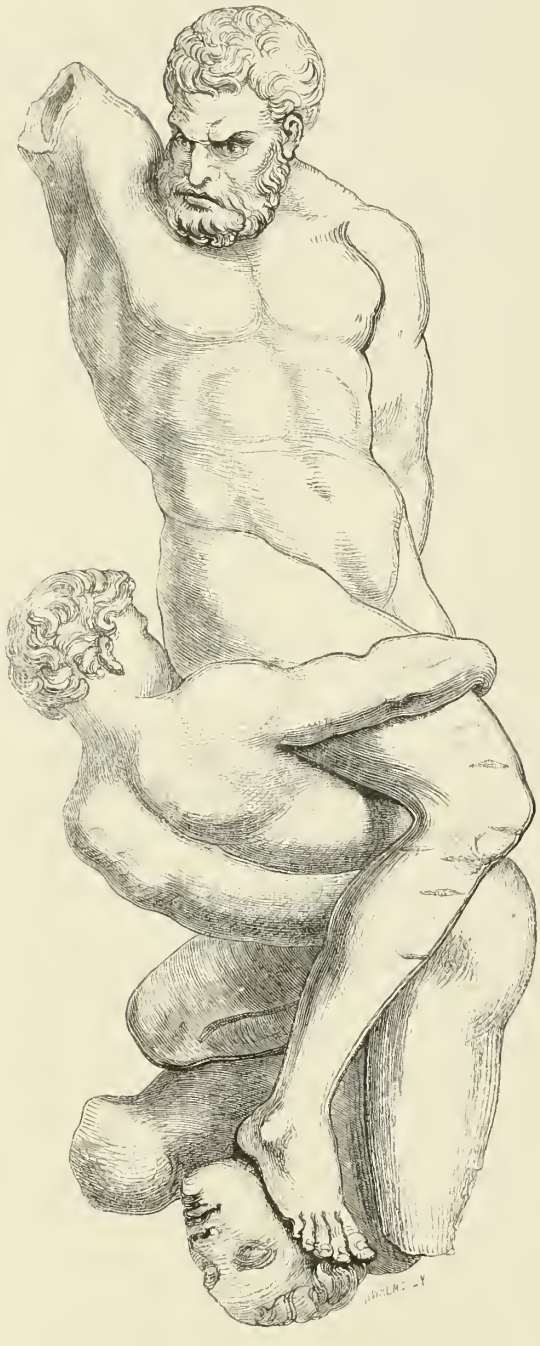
Exhibited by W. J. Bernhard Smith.

A small Roman Lamp, in bronze, the handle of which is the crescent of Diana, before whose image, therefore, this lamp would be used.



A Roman Lamp, in bronze, of which the cover is lost. Extreme length, $5\frac{1}{2}$ inches; height, $1\frac{3}{4}$ inches; and extreme width, $2\frac{1}{4}$ inches.

A FRAGMENT of a GROUP, in BRONZE, of SAMSON SLAYING the PHILISTINES, very much resembling the hero of Israel in a celebrated group attributed to Michael Angelo. There is a colossal group, in marble, known to be the work of John of Bologna, now in the possession of Sir William Worsley, Bart., of Hovingham Hall, Yorkshire, to whose grand-father it was presented by George III., from Buckingham Palace, having been given by Philip of Spain to Charles I., when he was in Spain. In the Worsley group there is only one Philistine, although, by some oversight, Vasari speaks of "due Filistei." Mr. Warner's fine group, which is twice the size of the illustration, has two Philistines, of whom one is already dead.



A BRONZE BELL, $4\frac{1}{8}$ inches high, $3\frac{1}{2}$ inches in diameter. On an upper band is inscribed **O MATER DEI,** then follows a shield of arms, viz., paly of six, and the remainder of the invocation, **MEMENTO MEI.** On a lower band is the name of the founder, **PETRVS CHEINEYS ME FECIT. 1568.**— (11 *Qu. Eliz.*) Between the two bands Orpheus is seated, playing on a fiddle, surrounded by an audience, in which are a lion, wolf, ape, hare, pelican, dancing bear, and sphynx; and on trees are seen birds, all very attentive to the musician.

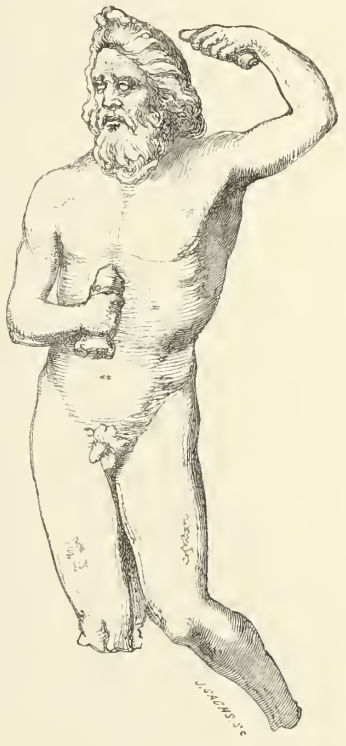
A BRONZE BELL, 4 inches in diameter, and 4 inches high. It is ornamented with cupids in circles, and with mermaids intertwined; also with shields, bearing masks, one having the initials **S. C.** Date, the end of sixteenth century.

A BRONZE BELL, plain, $2\frac{7}{8}$ inches in diameter, and $3\frac{5}{8}$ inches high.

A BRONZE BELL, also plain, $3\frac{1}{8}$ inches in diameter, $4\frac{1}{2}$ inches high.

A FLASK, of elegant form, and of Eastern manufacture, in brass, entirely engraved with a fine pattern, and flowers between; round the neck is a lotus flower. Height, 8 inches; diameter at foot, 4 inches.

A ROMAN BRONZE FIGURE of JUPITER, 4 inches high, holding a thunderbolt in his left hand; the statue is partly mutilated.



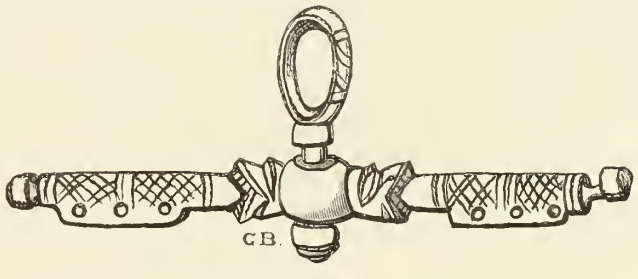
AN ESCUTCHEON, in gilt metal, 9½ inches square, probably belonging to the leather chest of a Lord High Treasurer of England, and about the time of Charles I. It is in pierced work, and has on either side of a heart-shaped plate, wherein is the key-hole, a lion rampant crowned, holding in his paw a short sword. At the corners of the plate are eight lioncels, and above the centre-plate is a grotesque mask. The tails of the lions terminate in foliage, filling up the intermediate spaces of the escutcheon.

A STIRRUP, of brass, of the time of Henry VI.; the bottom is formed very sloping in front, to enable the horseman to point downwards the toe of his soleret.

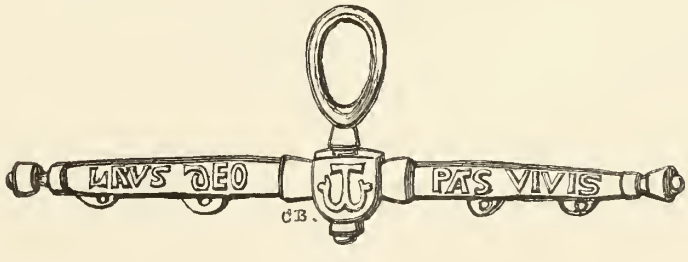
A CHILD'S TOY, of brass, in the form of a horse-pistol, of the time of Charles I.

A LACHRYMATORY, or tear-bottle, in bronze, 2½ inches long, 1¼ inch in diameter, and $\frac{5}{8}$ of an inch across the neck.

A portion of the METAL FRAME of a GYPCIERE, the purse or pouch of the middle ages.



Another FRAME-WORK of a GYPCIERE, inscribed **LAVS DEO, PAS VIVIS,** with a grapnel of two flukes placed between the second and third words.



In CHAUCER'S *Canterbury Tales*, the Franklin is mentioned, in the Prologue, as having a purse of this kind,—

"An anlas and a gipser, al of silke,
Heng at his gerdal, whit as morne mylk."

The gypciere is found on brasses of the latter part of the fifteenth century, and Waller gives an instance of a rich and elaborate brass, dated 1350, from the Cathedral of Bruges, representing a portly burgess of that once famous city, wearing the gypciere, with his anelace thrust through the lappets.

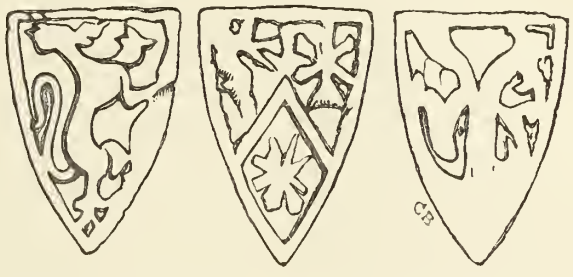
A Standard Gallon Measure, in bronze, of the reign of Henry VII. It stands 12¾ inches high; diameter at mouth, 9½ inches; at foot, 5½ inches. Two bands, each of three beadings, are round the measure, and between these is a raised flat band, whereon is the Yorkist badge of the *rose-en-soleil*, and the inscription, in raised black letter, "Henricus Septimus," between the Tudor badges, the greyhound, and Portcullis (*Beaufort*). The handle is formed of the head and trunk of an elephant. On each side of the rim is a square notch, to bring the measure to the exact quantity, proving that the vessel was intended for liquids, and it has been ascertained to hold exactly an imperial gallon of the present day. The metal is of great thickness.

A Bronze Standard Measure, a wine pint, 4⅛ inches high, 3¾ inches diameter, and inscribed "*Wine Pint*, 1663."—(15 *Ch. II.*) On the front is a shield, formed of a masoned triple-towered gateway and portcullis, enclosing a coat of arms, viz.,—*guttee de sang*, on a chief dancetté a lion passant guardant. The outline is slightly tapering, and a square handle is attached.

A Standard Troy Weight, in bronze; 5¼ inches in upper diameter; depth, 3⅜ inches; lower diameter, 4⅜ inches. It is pounced all over with small ovals, containing stars, having birds and trefoil-leaves between. On the front, within a circle, is a dolphin, between three cross-croslets fitchée, and the inscription *Aldeburg Bvrgvm.* On the top of the rim the weight is shown by the numerals cxxviii, 5 R. At the bottom of the weight are the Government marks, viz., a crowned E. L., also E. R., and the figure of a weight, each of which is placed between four five-leaved roses. The date, 1588, is on the weight.—(30 *Qu. Elizabeth.*)

A Bronze Steel-yard Weight, in the form of a Dodo; height, $4\frac{1}{2}$ inches; width at base, 3 inches.

A Steel-yard Weight, of globular shape; it is formed externally of thin brass, and filled up solid with lead. It is $2\frac{3}{4}$ inches high, and weighs about 2lbs. 11ozs. Around it are three shields, on which are heraldic bearings; 1, a lion rampant within a border; 2, a chevron, between three estoiles within a border; 3, an eagle displayed



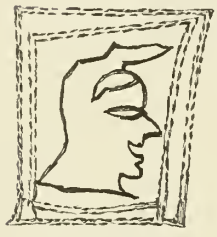
within a border. The date is about the time of Henry III., when such weights were not uncommon, and the lion (for England) and the eagle displayed (for Germany) probably denote the badges of Richard, second son of King John, who was created by his brother, Henry III., Earl of Poictou and Cornwall, and afterwards elected King of the Romans, with a view to the imperial crown of Germany. He held some jurisdiction over weights and measures, and was esteemed the richest subject in Christendom, much of his wealth arising from the plunder of the Jews in England. On one occasion his brother, having borrowed from him 5,000 marks, handed over to the Earl of Cornwall all the Jews in the kingdom for repayment; and, as an old historian expresses the treatment of that unhappy race—"So that those whom one brother hath flayed, the other might embowel." A weight, similar to the one shown, is described in Vol. II. of the *Archæol. Journal*, p. 203; it was dredged up from the moat of Fulbroke Castle, Warwick, in 1840; it has four shields, each charged with a lion.

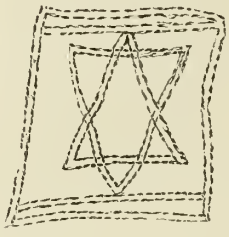
A Bronze Standard Weight, of 28lbs., in the form of a bell; it is pounced all over with five-leaved roses, and is inscribed "Anº. Do. 1588, E. L. Aº. Reg. xxx."—(30 *Qu. Elizabeth.*) On the top of the bell are the initials **G. D. C.** with a crown over them.

A Bronze Standard, half the weight of the preceding, bearing the same date, inscription, arms, and marks, but not so elaborately pounced.

A Bronze Mould, for casting Celts; 8 inches long; extreme width, $3\frac{5}{8}$ inches; and $1\frac{3}{4}$ inch wide at narrow end. This relic is of great interest on account of the material, as it is difficult to cast metal in a metal mould. However, similar moulds have been found at Danesfield, near Bangor, and elsewhere.

A Brass Mortar. It is circular, $2\frac{3}{4}$ inches in diameter, and $2\frac{1}{8}$ inches high; round the outside are six projecting knobs, to hold the mortar firmly in a stand while in use; on one side





is a projecting human head, clothed in the hood of the middle ages, with a hole for the purpose of suspension—between the projecting knobs the spaces are variously ornamented, one having thereon the head of a jester, and another filled with intersecting triangles.

Exhibited by Charles Warner.

CHAMBERLAINS' KEYS.

" Good Lord Chamberlain,
Go, give them welcome."

King Henry VIII., Act i, *Sc.* 4.

THE badges by which Chamberlains are distinguished appear to be of early date, the appointment being made by the delivery of a key, which is yielded up on resignation of office, and thus to demand the key was to dismiss the holder:—

" For which I do discharge you of your office;
Give up your keys."

Measure for Measure, Act iv, *Sc.* 1.

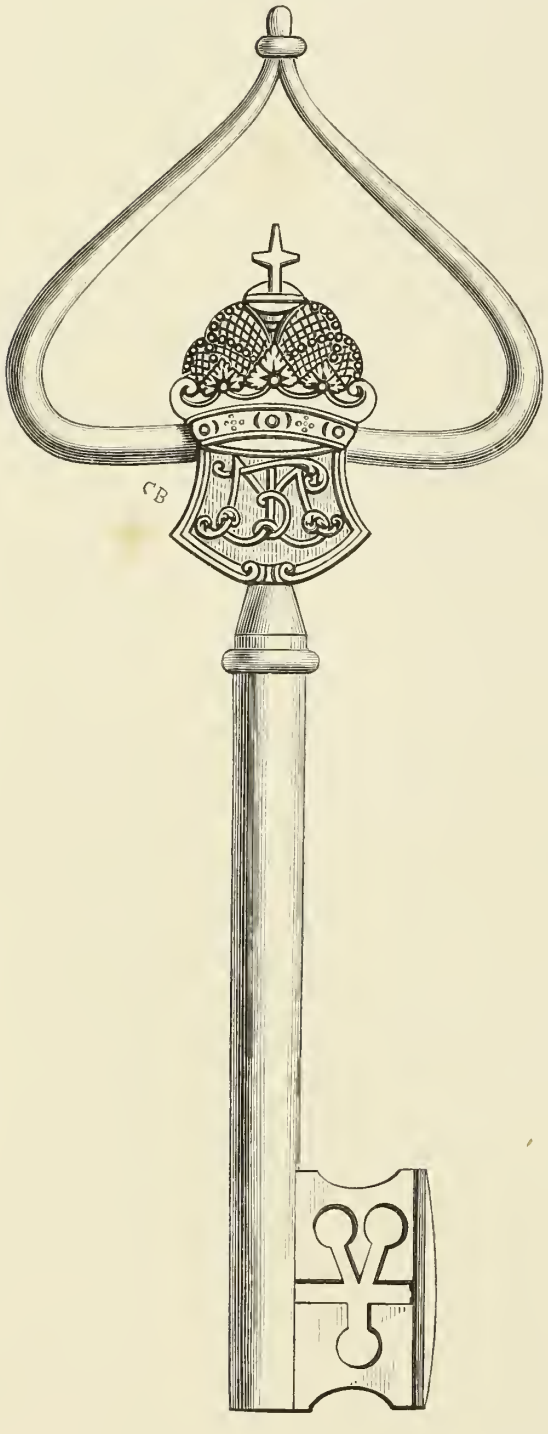
Under the Emperors of Rome, "the Chamberlain of the Imperial Chamber" was an important officer, and in households of royal and princely dignity, the Chamberlain has always held a high rank, his badge, as seen in the annexed list, being a key of large size and elaborate design.

In England there are two great officers of state of this class of appointment; one is called the "Lord Great Chamberlain," who is next in precedency to the Lord Privy Seal; the other is the "Lord Chamberlain of the Household," a post which implies a close attendance on the person of the Sovereign, and which gives the holder precedency above other peers; this office is held at pleasure, but that of the Lord Great Chamberlain is hereditary. It was so constituted by King Henry I., in favour of Aubrey de Vere, to hold the same in fee to himself and his heirs, with all dignities and liberties thereunto belonging. His son, of the same Christian name, was created Earl of Oxford, by Henry II., and the office and title descended in the male line of De Vere to Henry, eighteenth Earl, who died without issue in 1625, when the office of Lord Great Chamberlain came to Robert Bertie, eleventh Lord Willoughby D'Eresby, who claimed it as the son of Mary de Vere, daughter of John, sixteenth Earl of Oxford. The dignity remained in the family of Bertie, Dukes of Ancaster, until the death, in 1779, of Robert, fourth duke, when it was held jointly by his two sisters, the Baroness Gwydir (who was also Lady Willoughby D'Eresby), and the Marchioness Cholmondeley; and in these two families, Burrell and Cholmondeley, the office is now vested jointly, but the duties are performed by one of their representatives, in turn, during a whole reign.

G. R. F.

Chamberlains' Keys.

A COLLECTION of CHAMBERLAINS' OFFICIAL GILT KEYS, *Imperial, Regal, Electoral,* and of *Prince-Bishops,* belonging to CHARLES OCTAVIUS SIDNEY MORGAN, ESQ., M.P.:—



IMPERIAL.—GERMANY.

CHARLES VI., Emperor of Germany, 1711–1742. The key is $7\frac{3}{4}$ inches long, the bow is plain and heart-shaped, the stem is also plain, the ward cut in shape of the Holy Trinity cross. On a flat bow are the letters **C^{VI}.** under an imperial crown.

A second key of the same Emperor, as CHARLES III., King of Hungary, and precisely like the one above described.

FRANCIS I., Emperor of Germany, and MARIA THERESA, Empress; 1745–1765. This key resembles the former, with the exception that it has the initials **F. I.** on one side, and **F. M.** on the other. The Empress was the daughter of Charles VI., and married Francis, Duke of Lorraine; it was on her behalf that the Hungarian nobles exclaimed, "Moriamur pro Rege nostro Maria Theresa."—*See Illustration.*

JOSEPH II., Emperor, 1765–1790, son of Francis and Maria Theresa. The key is $7\frac{1}{4}$ inches long. Within the oval bow is the double-headed eagle, with the sceptre and sword, and on its head **J^{II}.** on one side, and **M. T.** on the other; the ward is a trefoil.

FRANCIS II., the last Emperor of Germany, and First of Austria, 1792–1835. The key is $7\frac{1}{4}$ inches long; it has the initial **F.** on both sides; in other respects it is like the last key. The Emperor's daughter, the Arch-duchess Maria Louisa, became the second wife of Napoleon Buonaparte.

RUSSIA.

PAUL I., Emperor, 1796–1801. This key is 7 inches long; the bow is a shield, having the initials **P. P.** (Paul Petrovitch) interlaced with palm branches under an imperial crown, supported by an eagle and lion reguardant, crowned. The stem is fluted.

ALEXANDER I., Emperor, succeeded his father, Paul I., in 1801–1825. The key is 6 inches long; on the bow is the double-headed eagle, under a crown, holding the sceptre and orb, having on its breast **A. I.** The bit has a saltire cross; the stem is fluted and entwined with foliage. This and the preceding key have a loop at the back.

REGAL.—ENGLAND.

GEORGE I., 1714–1727. This key is $5\frac{1}{2}$ inches long; the bow has scrolls enclosing the initials **G. R.** under a crown. The baluster stem is octagonal, and the bit is engraved.

GEORGE AUGUSTUS, as Prince of Wales (son of George I., and afterwards George II.), 1714–1727, died 1760. This key is $5\frac{1}{2}$ inches long, and has the initials **G. P. W.** under a crown.

CAROLINE WILHELMINA, of Brandenburgh-Anspach, as Princess of Wales, consort of George Augustus; the key is $5\frac{1}{4}$ inches long, the circular bow of scrolls enclosing the initials **C. P. W.**

The same Princess, as QUEEN CAROLINE, consort of George II., 1727; she died in 1737. This key resembles the last, excepting that the initials are **C. R.**

GEORGE III., as Elector of Hanover, 1760–1816. The key, $4\frac{1}{2}$ inches long, has an engraved stem and open bit; the initials **G. R.**, but there is no crown to the bow.

GEORGE III., as King of Hanover, 1816–1820. This key is like the former, with the exception that the initials **G. R.** are under a crown.

PRUSSIA.

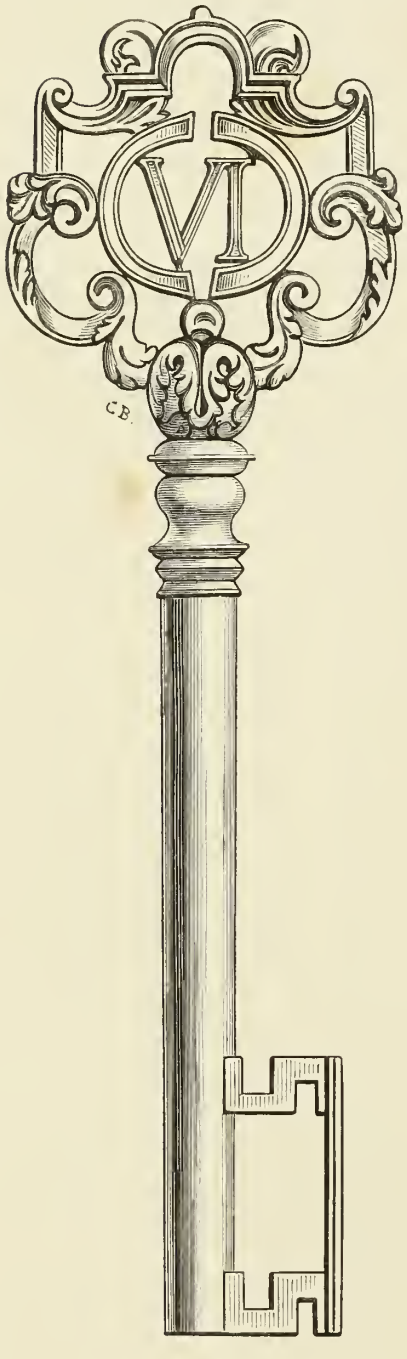
FREDERICK WILLIAM III., King, 1797–1841. This key is $6\frac{3}{4}$ inches long; the bow has a festoon of drapery and a wreath of palm branches, enclosing the initials **F. R.** under a crown of eight open arches; the stem is plain.

This monarch was father of the late and of the present King of Prussia, who succeeded in 1861; his son, the Crown Prince, is married to the Princess Royal of England. Their ancestor,

Frederick the First, Elector, and afterwards King of Prussia, 1700–1713, married Sophia Charlotte, sister of George I., and his son, Frederick William I., married his cousin, the Princess Sophia Dorothy, only daughter of George I.

DENMARK.

CHRISTIAN VI., King, 1730–1746. His son, Frederick V., married the Princess Louisa, of England, youngest daughter of George II. The key is $6\frac{3}{4}$ inches long; a bow of scrolls encloses the cypher **C. C.**, with **VI** between; the stem is plain, and the bit is open.—*See Illustration.*



CHRISTIAN VII., son of Ferdinand V., who died 1766, reigned from 1766 to 1808; he married his cousin, Caroline Matilda, daughter of Frederick, Prince of Wales. The key is $5\frac{1}{2}$ inches long; the bow is formed of two "C.'s," under a crown, and enclosing the cyphers **C. VII**; the stem is plain, with open bit.

FREDERICK VI., son of Christian VII., 1808–1839. This key, $5\frac{1}{8}$ inches long, is similar to the preceding, but with the initials **F. R. VI.**

There have been frequent alliances in marriage between the royal houses of Denmark and England. James I. married Anne, daughter of Frederick II., and his ancestor, James III., King of Scots, married Margaret, daughter of Christian I. The consort of our "Good Queen Anne," Prince George of Denmark, was son of Frederick III. All England has hailed with joy the recent alliance of the Heir to the Throne with a daughter of Denmark.

ELECTORAL.—COLOGNE.

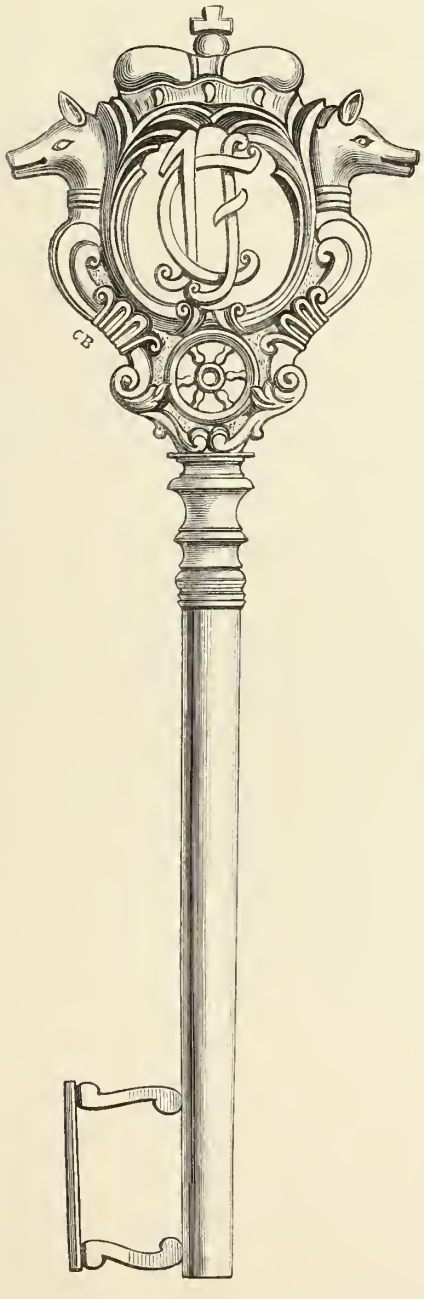
JOSEPH CLEMENT, Elector (son of Ferdinand, Elector of Bavaria), 1688–1723. The key, $5\frac{3}{4}$ inches long, has a circular bow of wreaths of leaves, with the initials **J. C.** under an electoral cap or bonnet; the pipe is circular.

CLEMENT AUGUSTUS, Elector (son of Maximilian, Elector of Bavaria), 1723–1761. The key is $5\frac{1}{4}$ inches long, with a circular bow, having **C. A.** under an electoral cap.

MAXIMILIAN FRANCIS, Elector (son of the Emperor Francis and Maria Theresa), 1784–1801. This key is 6¼ inches long; the bow is in form of a shield, on which is a coat of arms, viz., Quarterly, 1, a cross, for Cologne; 2, a lion rampant, for the Palatine of the Rhine; 3, three hearts, two and one, for Engern; 4, an eagle displayed, for Aremberg; and the initials **M. F.** under a cap. On an escutcheon of pretence, a field gules, with a fess argent within a bordure.

MAYENCE.

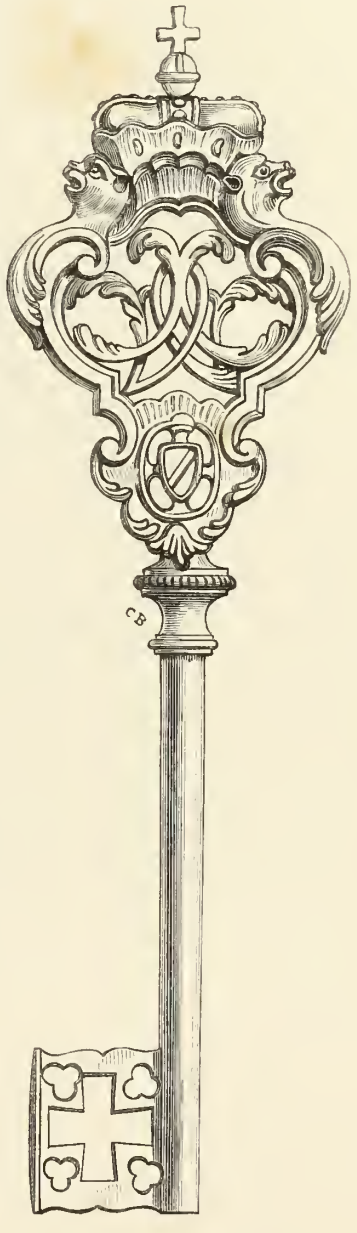
JOHN FREDERICK CHARLES von OSTEIN, Elector, 1743–1763. The key is 6¾ inches long; the bow has palm branches and two grey-hounds, enclosing the initials **I. F. C.** under a cap; below is a wheel of six spokes.—*See Illustration.*



FREDERICK von ERTHAL, last Elector of Mayence, 1774–1803. The key is 6½ inches long; the bow is a festoon of laurel leaves, enclosing the wheel of six spokes, and under the electoral cap. The wheel was adopted as a badge by a former Elector, who was the son of a carman.

TREVES.

JOHN PHILIP von WALDERDORF, Elector, 1756–1768. The key is 7 inches long; the bow is in form of a shield, ensigned by an electoral crown, and enclosing another shield, whereon is a coat of arms, quarterly, 1 and 4, a lion rampant; 2 and 3, Barry argent and or; with the initials **J. P. C.**; the pipe is circular, and the bit has a cross fleuré.



CLEMENT WENCESLAS, the last Elector of Tréves (son of Frederick Augustus II., Elector of Saxony), 1763–1803. The key is 6¼ inches long; the bow is a shield formed of two therm lions and crowned, and enclosing **C. W.**; below is a small shield, bearing a bend sinister. The bit has a cross between four trefoils.—*See Illustration.*

BAVARIA.

MAXIMILIAN JOSEPH I., and MARIA ANNE, Elector and Electress, 1745–1778. This key is 8½ inches long; the oval bow encloses, between wreaths of laurel, a shield of arms, viz., quarterly, 1 and 4, bendy fusily, for Bavaria; 2 and 3, a lion rampant, for Bohemia; on an escutcheon of pretence, the orb and cross, for the Electorate; supporters, two lions reguardant, for Bavaria. Around is the collar of the Order of the Golden Fleece, and underneath are the initials **M. J.** on one side, and **M. A.** on the other.

MAXIMILIAN JOSEPH; another key, 7¾ inches long; the bow has the shield as before, and from it is suspended an order, being a star of eight points; it has the initials **M. J.** The Order of "the Star" was instituted in 1351, by John II., King of France, but discontinued in the time of Louis XI.

CHARLES THEODORE, Elector Palatine of the Rhine, 1743, succeeded to the Electorate of Bavaria in 1778–1799. The key is 6 inches long; the bow consists of therm figures, bearded and crowned, enclosing the initials **C. T.**; the bit has four trefoils surrounding a star.

MAXIMILIAN JOSEPH II., Elector of Bavaria and the Palatinate, 1799–1805. This key, 5¾ inches long, is of the same type as the preceding, with the exception of the initials which are on it, **M. J.**

BAVARIA.—REGAL.

MAXIMILIAN JOSEPH, the same prince as above, who became King of Bavaria, in 1805 to 1825. The key is 6 inches long; the bow, formed of scrolls and crowned, encloses the initials **M. J.**

LOUIS CHARLES, King, 1825, abdicated in 1848. The key is 7 inches long; the bow is a solid plate of drapery, chased, under a crown, with a coat of arms, bendy fusily, and supporters, two lions; on an escutcheon of pretence, a sword and sceptre saltier-wise ensigned by a crown; three orders are suspended from the shield.

WURTEMBURG.—DUCAL.

FREDERICK EUGENE, Duke of Wurtemburg, 1795–1797. The key is 6½ inches long; the circular bow of scrolls, crowned, enclosing the initials **F. E. R.**

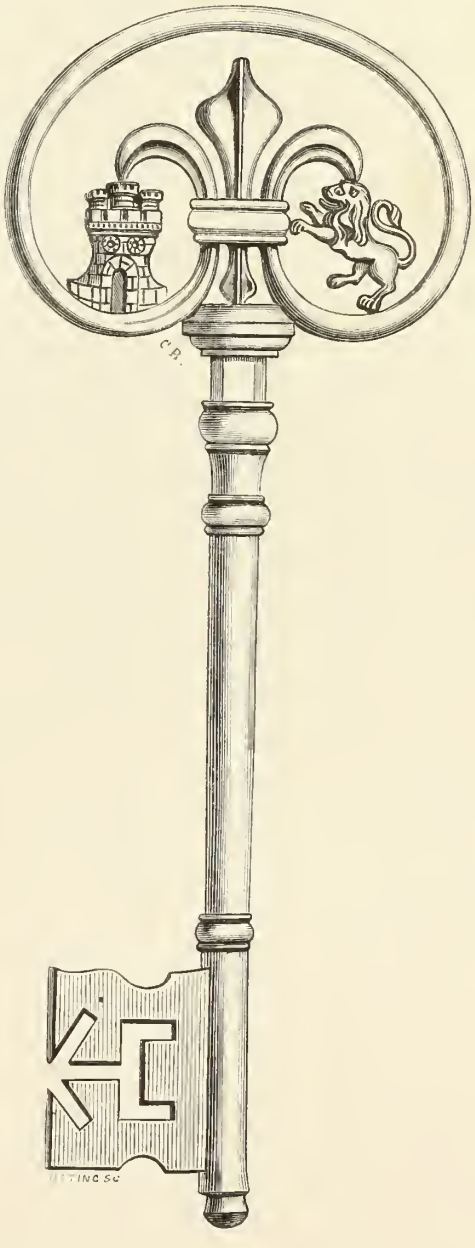
FREDERICK II., Duke, from 1797 to 1806, in which year Wurtemburg became a kingdom, of which he was the first King. He married, in 1797, the Princess Royal of England, daughter of George III., and died in 1816. The key is 7 inches long; the bow is circular; on the stem is a shield, with the letter **F.** under a crown.

SAXONY.

FREDERICK AUGUSTUS III., Elector of Saxony, from 1763 to 1807, when he became the first King, for his assistance to Napoleon Buonaparte. The key is 6¼ inches long; the bow of open interlaced work encloses two shields of arms—on the first are the two swords saltier-wise, on a field party per fess argent and sable; on the second, the arms of Saxony; above are the initials **F. A.**

SPAIN.

A KEY of one of the BOURBON SOVEREIGNS, who reigned from 1700 to 1808. It is 6½ inches long; in the bow is the *fleur-de-lis* of France, the castle for Castile, and the lion for Leon.—*See Illustration.*



JOSEPH NAPOLEON, King of Spain, eldest brother of Napoleon Buonaparte, who made him King of Spain, in the place of Ferdinand of Bourbon, in 1808 to 1814. The key is 5½ inches long, the bow composed of laurel leaves, enclosing the castle and lion, and the cypher **J. II.**

PORTUGAL.

PEDRO III., King, who reigned jointly with his wife, Maria Frances Isabella, 1777–1786. The key is 7 inches long, with oval bow; on one side of the stem is the cypher **Pº.** and on the other an **R.** under a crown.

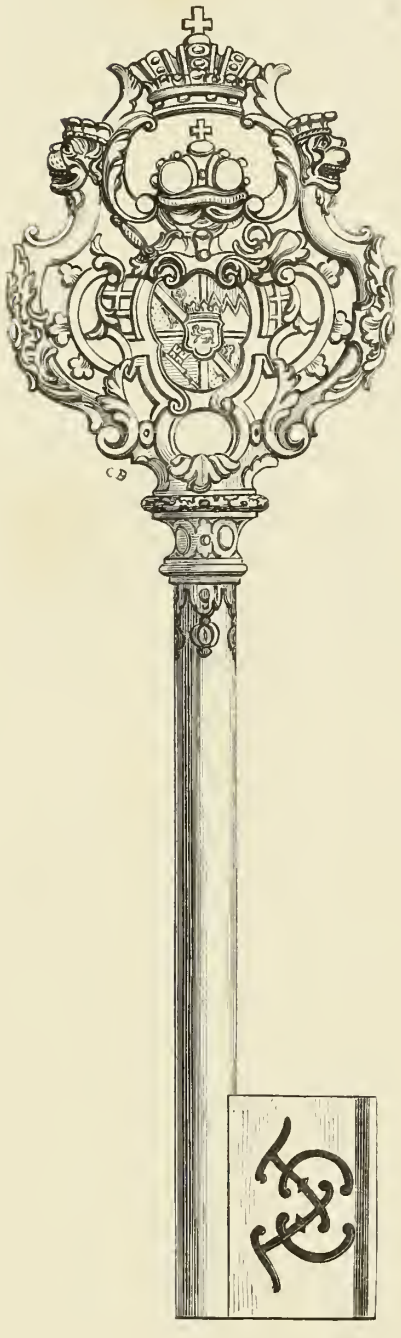
BADEN.

CHARLES FREDERICK, Margrave of Baden, 1746, created Grand Duke in 1803, died 1811. The key is 7 inches long; the oval bow encloses a shield of arms, or, a bend gules.

PALATINATE OF THE RHINE.

CHARLES THEODORE, Elector Palatine, 1743, succeeded to the Electorate of Bavaria in 1778, died 1799. The key is 6 inches long; the bow, formed of two therm figures under a crown, encloses the initials **C. T.**

BAMBERG AND WURTZBURG.



FREDERICK CHARLES von SCHÖNBORN, Prince-Bishop, 1732–1746. The key is 6¾ inches long; the bow consists of two crowned therm lions, enclosing a shield of arms, quarterly—1 and 4, or, a lion rampant sable, a bar, argent, for Bamberg; 2, gules, three chevrons in base; . . . . 3, azure, a pennon in bend, quarterly, argent and gules, for Wurtzburg. On the bit are the initials **F. C.**—*See Illustration.*

FRANCIS LOUIS von ERTHAL, Prince-Bishop, 1779–1795. The key, 6½ inches long, has on the bit the initials **F. L.**; in other respects it is like the last key.

KEYS UNKNOWN.

A GILT KEY, 5¾ inches long, having in the bow, which is surmounted by a ducal cap, an interlaced cypher of the letters **C. S. Z.**

A GILT KEY, 6½ inches long; the bow formed of scrolls, with the interlaced letters **L. B.** under a ducal cap. The bit is steel.

A LARGE GILT KEY, 7½ inches long; the bow formed of scrolls.

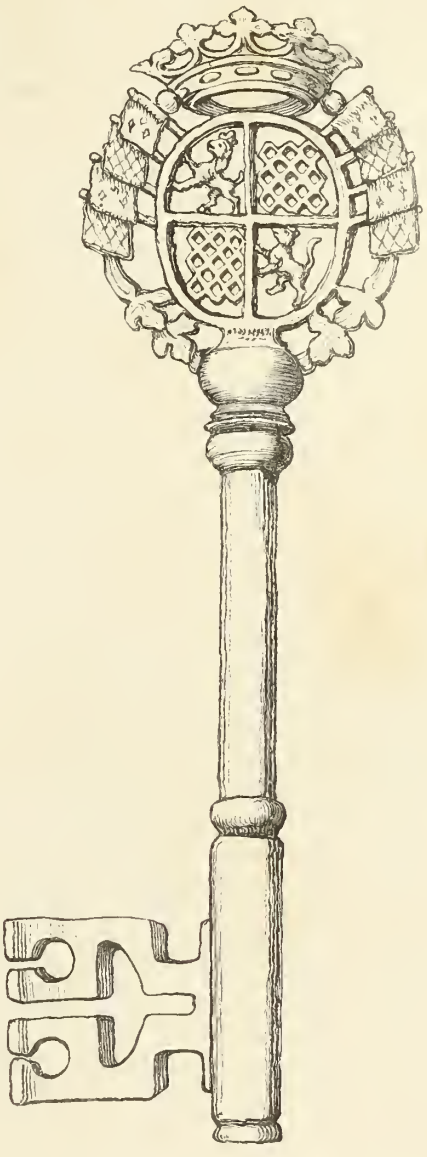
A SMALLER KEY, apparently French; the bow formed with scrolls, terminating in a ducal coronet.

A STEEL KEY, 5½ inches long, set with paste imitation stones, and having the initial **A.**

A DOUBLE STEEL KEY, the bow of which is a latch-key. On the stem of the key is a sliding piece of steel, in form of a heart, to increase the size of either end, in order to obtain more purchase for the hand. It is engraved with the emblems of the Passion, and it was probably a Sacristan's key.

Exhibited by CHARLES OCTAVIUS SIDNEY MORGAN, M.P., F.S.A., *&c.*

An Official Key, of steel, 5½ inches long; in the bow is an oval shield, within which are coats of arms, viz., quarterly—1 and 4, a lion rampant, crowned; 2 and 3, fretty. On either side are four banners; on the first and third are three *fleurs-de-lis*, on the second and fourth, chequy. The whole is surmounted by a ducal coronet of five strawberry leaves. This was probably the key of a Chamberlain to one of the Princes of the Palatinate, whose arms were, sable, a lion rampant, or, crowned gules.



Exhibited by Edward Hawkins, F.R.S., F.S.A., F.L.S.

Two Keys, of gilt metal; one 7¼ inches long, being a Chamberlain's key, having the initials of the Emperor Francis I. and Maria Theresa, in the heart-shaped bow, 1745–1765. This key is of the same type as the one described in Mr. Octavius Morgan's collection.

Two Steel Door-keys, of Italian workmanship, with plain bows and baluster stems, having crowns and cyphers engraved on the handles; one is marked **V. R. S.** These keys, respectively 6½ and 7½ inches long, belong to the eighteenth century, and are probably Chamberlains' keys.

Exhibited by the Rev. James Beck, M.A.

A Steel Key, the official key of the Lady of the Bedchamber to the Duchess of York, the first wife of King James II. The duchess, who did not live to be Queen, was Anne Hyde, eldest daughter of Edward Hyde, Earl of Clarendon, Lord High Chancellor. She was the mother of several children, who died in their infancy, and also of the two princesses who came to the throne, after their father's abdication, viz., Mary, who reigned with her consort, King William III., and the "Good Queen Anne," who succeeded them. The Duchess of York died March 31, 1671.

Exhibited by Henry Willett, *formerly* Catt.

LOCKS, KEYS, AND DOOR FURNITURE.

"We have locks to safeguard necessaries."
Henry V., Act i, *Scene* 2.

A KEY, both in Greek and Latin, is derived from a verb, signifying to shut, and, since the earliest times, it has been regarded as the symbol of power and authority. The keys of the ancients differed from those of modern times, because their doors and trunks were usually closed with bands or bars, and the keys served only to loosen or fasten these bands, and hence the significance of the expression, "the power of the keys," which was the same as that of "binding and loosing."—*St. Matth.* xvi, 19. There is a remarkable identity of language between the *Old* and *New Testaments* in reference to this subject. THE ALMIGHTY, speaking of Eliakim, by his prophet Isaiah, declares, "And the key of the house of David will I lay upon his shoulder, so he shall open, and none shall shut, and he shall shut, and none shall open."—xxii, 22. Eliakim was a type of the MESSIAH, to whom St. John the Divine applies these very same words.—*Rev.* iii, 7.

It is held by commentators that the authority to explain the Law and the Prophets was given among the Jews, by the delivery of a key; and of one Rabbi Samuel it is related that, after his death, they put his key and his tablets into his coffin, because he did not deserve to have a son, to whom he might be able to leave the ensigns of his office. This account throws a light on the reproof of OUR LORD to the lawyers who sat in Moses' seat,—"Ye have taken away the key of knowledge: ye enter not in yourselves, and them that were entering in ye hindered."—*St. Luke* xi, 52.

Chardin says, that a lock in the East is like a little harrow, which enters half-way into a wooden staple, and that the key has a wooden handle, with points at the end of it, which are pushed into the staple, and so raise this little harrow. This description answers to that of an Egyptian lock, 4000 years old, of which the end of the key is in form of the letter E, having three pins, which, on being pushed in through a hole in the bolt, raise up the locking pins.

It is possible that this primitive kind of fastening is that which was in use among the Hebrews, derived by them, in common with so many inventions, from the Egyptians. The

earliest instance in Scripture of a lock occurs in the *Book of Judges*, where Ehud, after he had slain Eglon, the King of Moab, when he was alone in his summer pavilion, "shut the doors of the parlour upon him, and locked them." When Eglon's servants, after waiting a long time, found the doors locked, and that their lord did not come forth, "they took a key, and opened *them*."—iii, 23, 25. This scene is laid in the year 1394 B.C.

In the account of the re-building of the walls of Jerusalem, after the captivity, by the Jews, we read—"And they set up the doors thereof, and the locks thereof, and the bars thereof."—*Nehemiah* iii, 3. This event was in 445 B.C. In the Vulgate translation the same word, *sera*, is used in both the above-quoted passages, for lock, as it is for the fastening of the city gate of Gaza, which Samson carried off "bar and all,"—*Judges* xvi, 3—1120 B.C.; and this word *sera* stands for the wooden or iron bar which was used in Roman houses to secure their front door, by being placed across it.

In all these instances, as in that mentioned in *Solomon's Song*, *ch.* v, 5, we may regard the lock as a rude kind of latch, which could be opened from the outside only by a properly fitting instrument, resembling the modern latch-key. Such, too, was the fastening described by HOMER:—

> "It is the pleasure of Telemachus,
> Sage Euryclea! that thou key secure
> The door."
>
> COWPER, *Odyssey*, xxi, 456.

This method is more fully described in the earlier part of the same *Book*, *line* 6, wherein COWPER expresses better than POPE the language of the original; Penelope seeks the chamber wherein is laid up the mighty bow of Ulysses:—

> "First, taking in her hand the brazen key,
> Well-forged, and fitted with an ivory grasp,
> * * * * *
> She loos'd the ring and brace, then introduced
> The key, and, aiming at them from without,
> Struck back the bolts. The portals, at that stroke,
> Sent forth a tone deep as the pastured bull's,
> And flew wide open."

SHAKSPEARE, with the happiest expression, has hit off this primitive mode of affording security to doors, when he makes Posthumus, then in prison, speak of death as—

> "The key
> To unbar these locks."
>
> *Cymbeline*, *Act* v, *Sc.* 4.

In the Orphic hymn to Pluto, the god is addressed—

> "Pluto, who hast the keys of all the earth,
> Enriching mortals with the yearly fruits."

And thus the Greeks and Romans represented both Pluto and Proserpine with keys in their hands, to denote that they unlocked the treasures of the earth.

The HINGE is derived from the Anglo-Saxon word *hengen,* to hang, and the most ancient mode of hanging the door, often one piece of stone or marble, as seen in some early buildings of Asia Minor, was by pivots, one turning in the "upper lintel," or head of the door-frame, and the other in the "threshold," or cill. Thus we find the expressions in *Proverbs,* "As the door turneth upon his hinges."—xxvi, 14. An Egyptian bronze hinge of this kind is in the British Museum. Plautus alludes to the creaking of a door turning on its pivots.

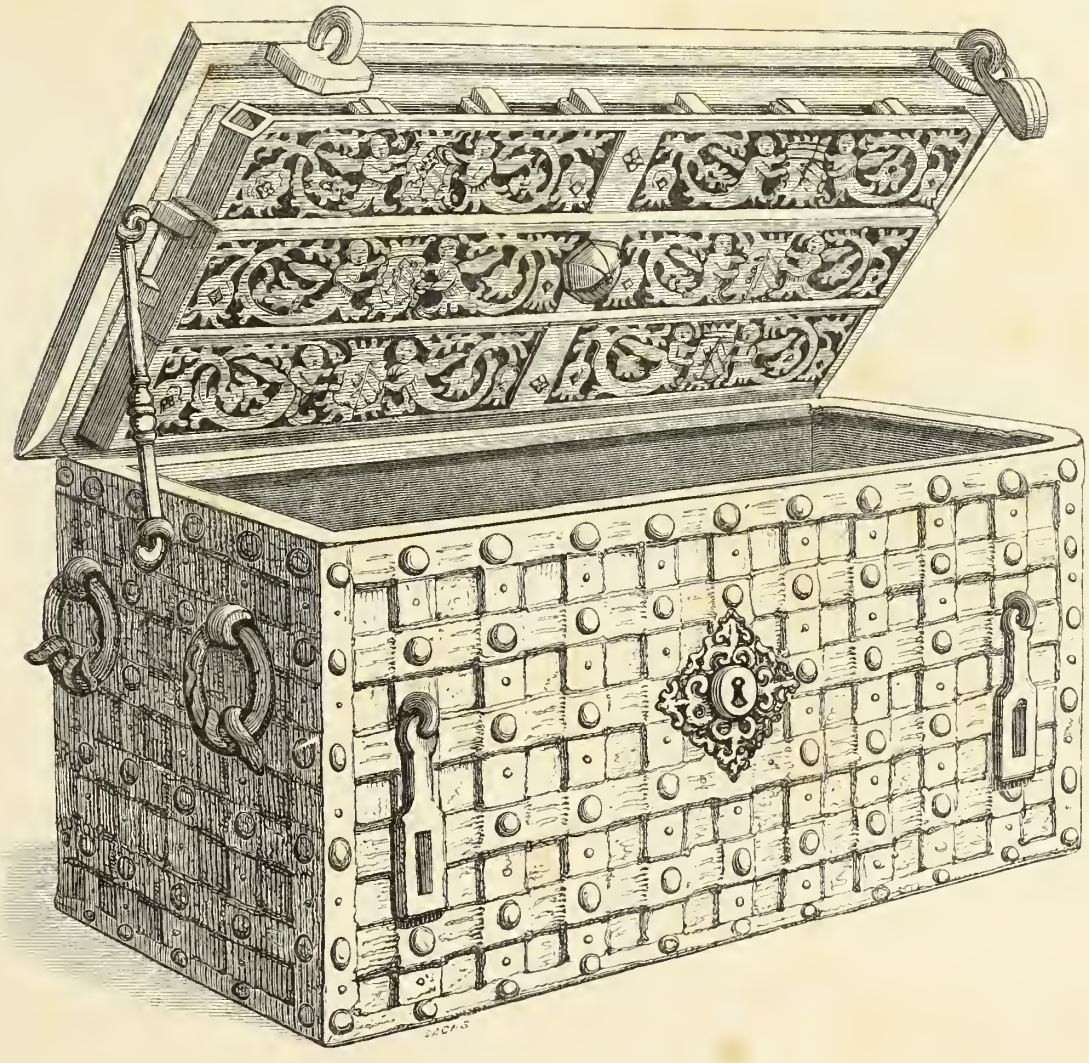
In addition to the pivot, the Greeks and Romans had hinges exactly like those used in the present day, which are known as "Butts." Four Roman hinges of this description, in bronze, are preserved in the British Museum.

The FURNITURE of doors was frequently of a very tasteful and ornamental character, as seen in some of the specimens hereafter described, the knockers, handles, escutcheons, and hinges, being designed and executed with great skill.

G. R. F.

Locks, Keys, and Door Furniture.

A CHEST, 4 feet 9 inches long, 2 feet 4 inches high, and 2 feet 5 inches deep, of wrought iron, formed of crossed bands, riveted on iron plates. On the inside of the lid is the lock, so contrived as to fit within a rebate in the top of the chest, the spring bolts of which shoot every way beneath the rebate. The key which turns a box of wards is in the centre of the top of the lid, and the key-hole has a cover which is locked by a smaller key. The escutcheon on the front of the chest is a lock only in appearance.



On the underside of the lid is a series of pierced steel plates, inclosing the lock, designed with terminal figures supporting shields, whereon are the arms of the city of Nuremburg, ensigned

by a crown. Chests of this description, manufactured in Germany, were at one time common in this country; and there are, probably, still remaining many similar specimens, of which a fine example, in the possession of Mr. Landells, was exhibited at Ironmongers' Hall. Another chest of like character is the property of the Worshipful Company of Dyers.

Exhibited by the WORSHIPFUL COMPANY OF CLOTHWORKERS.

A LARGE DOUBLE-LOCK, 18½ inches long, for folding doors, so contrived as to open one leaf with the key on the outside, and the other leaf with the handle of the lock on the inside. The fixing plates are of steel, in engraved open-work of dolphins and foliage; the outside lock-plates and mountings generally are of brass, pierced and engraved in scrolls, animals, armed and other heads, on blued steel plates. The date is the latter part of the eighteenth century, and it is of French workmanship.

Exhibited by SIR PERCY BURRELL, BART., M.P.

AN ENGLISH PUZZLE-LOCK, of iron, 4½ by 4¼ inches, formed of five alphabets, which require to be adjusted to a certain word in order to open the lock; at the bottom are the letters **F · E · E · B,** and the date upon it is 1594. It was found upon a barn-door at Worthing, Sussex.

A PUZZLE PAD-LOCK, of German manufacture, of the sixteenth century.

A STEEL KEY, 5¾ inches long, for a box of eleven wards, a square handle of pierced open-work sides enclosing a circular baluster, which ends with a knob on the top of the handle; sixteenth century.

A STEEL KEY, 5¾ inches long, the bow of small scroll foliage, the pipe of quatrefoil shape; the outer side is chased in foliage, and the bit and pipe are engraved.

A STEEL KEY, 5¾ inches long, for turning a box of seven wards; the bow is formed of open scrolls; the pipe is triangular and fluted, with a large circular collar; the bit is panelled on the sides; seventeenth century.

A STEEL KEY, 4 inches long, open bow, triangular fluted pipe, with sheath. It bears the initials **G. G.,** *vis-à-vis.*

A STEEL KEY, 3¾ inches long; the circular bow is filled with geometrical tracery; the pipe is circular with centre pin, three wards.

A STEEL PIPE-KEY, 10¼ inches long, the bow of open scrolls, a boss formed of collar and knob, the pipe circular, five wards; eighteenth century.

A STEEL KEY, 5 inches long, five wards, circular pipe, the outside of stem chased with flowers and lozenges, in three bands.

A SET of EIGHT SKELETON LATCH-KEYS, for opening locks; they are linked together on a round pivot, and fit into each other; the largest is 5 inches long. They were found in pulling down the old jail at Horsham, Sussex. Date, middle of the eighteenth century.

A JAILER'S SET of KEYS, eight in number, for opening different sorts of fetter-locks. Similar keys and fetter-locks are in use in China, at the present time.

TWO KEY-HOLDERS, for chatelaines and keys, such as were suspended to the waist by the rural house-wives of Sussex, in the last century.

A LARGE IRON KEY, with a hinge in the centre, obtained after the great fire at the Houses of Parliament, Oct. 16, 1834. It was found in the vaults, and is said to be the key which was used in the ceremonial of searching the vaults before the sitting of Parliament.

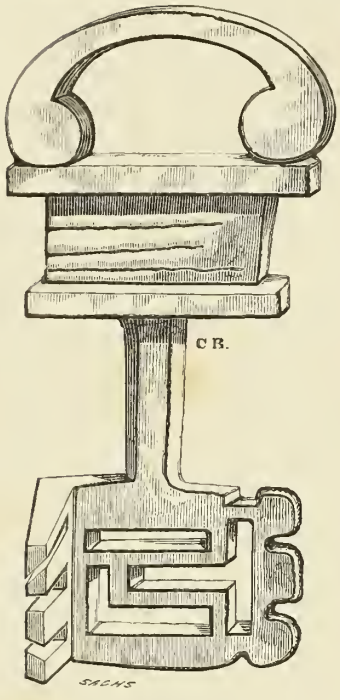
THREE FRENCH KEYS, of steel; the bows of the handles are formed of dolphins, and the keys are intended to turn a box of complicated wards. The section of the pipe to one key is a star of five points; and of the two other pipes it is a triangle. Date, seventeenth century.

A STEEL LOCK, for a chest; on the top are three openings for three staples; the front plate, of open scrolls, shows the internal mechanism, the catches are held in their place by springs. The key has a triangular pipe with a heart-shaped bow, and is 5 inches long; the lock is 7½ by 5 inches.

Exhibited by the REV. JAMES BECK, M.A.

A COLLECTION of FIVE KEYS, of the sixteenth century, from 5½ to 6½ inches long, in bronze; and one latch-key, 2½ inches in length. Found at Whitefriars, 1860.

Exhibited by the CITY GAS COMPANY.

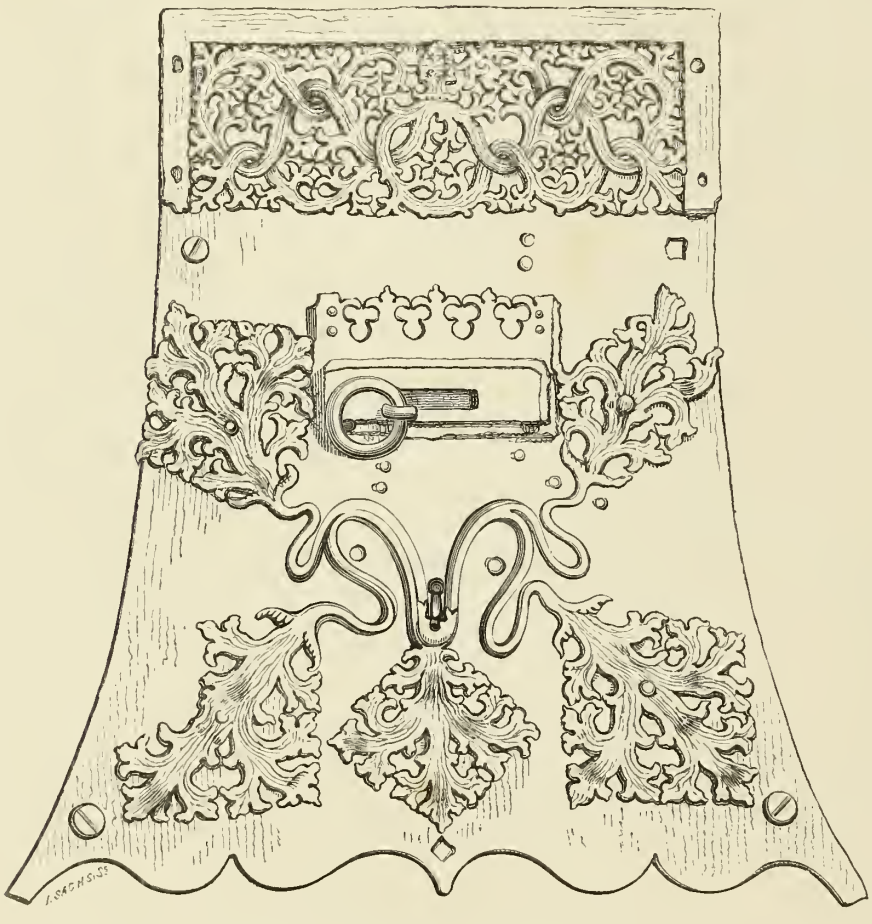


A Roman Key, of bronze, which was probably intended to lift a latch.

Exhibited by John Wickham Flower.

Five Lock Plates, of ornamental work, fastened by means of a bolt on the outside sliding over a rack, to open which the rack must be lowered by the key. The ornamentation consists, for the most part, of pinnacled buttresses, which form the staples to hold the lock on to the door. The top of the plate is finished with Gothic crestings. In each lock there is a projecting guard to the key-hole, in some taking the form of the letter S.

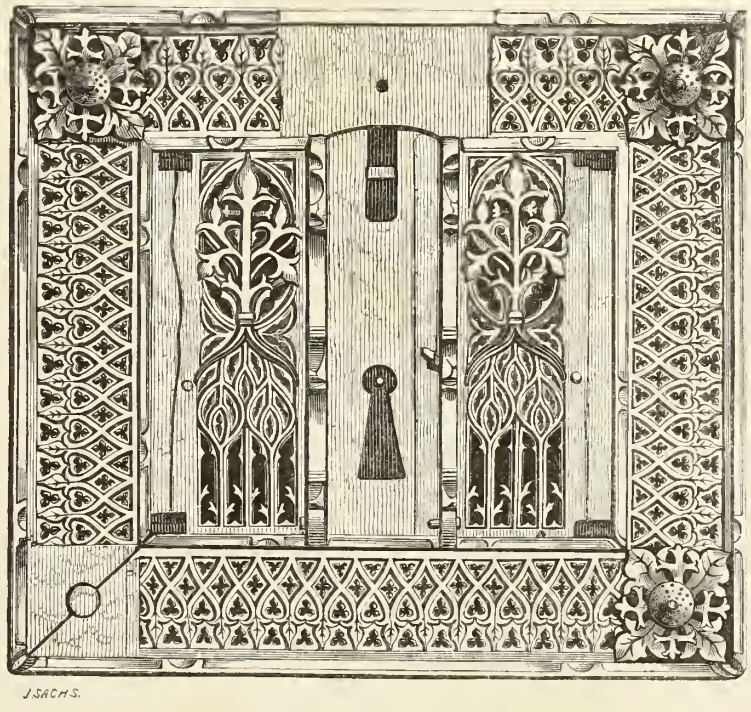
Three Iron Ornamental Locks, shaped like a shield, probably intended for chests; they are of German manufacture, and date from the middle of the fifteenth to the beginning of the sixteenth century. Each consists of a cover plate, enclosing the working of the lock, which was morticed into the door, or woodwork of the chest. On the plates are sundry ornaments of foliage, and in one instance there is Gothic tracery along the top of Flamboyant character. The plates are all 16 inches high; one is 13½ inches wide, and the others are 15 inches in width. On one plate is a coat of arms, viz., quarterly 1 and 4 an escarbuncle, 2 and 3 bezantée.



Two of these locks have

on the front, about the centre, a bolt, the use whereof appears to be to fasten back the spring latches, when relieved by the key, so as to enable a person to have both hands at liberty to lift up the heavy lid of the chest.

An Outside Plate, $7\frac{3}{4}$ inches wide, and $7\frac{1}{4}$ inches high; in the centre are three compartments, the middle one being for the key-hole; those on the sides are covered with Flamboyant tracery, having crocketed canopies above; a border of rich tracery surrounds the whole. The heads of the four corner rivets, which hold the perforated plates to the back, are eight-leaved flowers, in two thicknesses. This lock has originally been fastened by means of a hasp, and has had a cover plate to the key-hole, of which the rivets remain.



Three Iron Keys, one of which is of seventeenth century work, with a fluted baluster stem, and the bow formed with scrolls and foliage. Another is a plain latch-key, having a twisted stem with plain ring bow.

Exhibited by Philip Charles Hardwick.

A Bunch of Twelve Skeleton Keys, from Leicester Abbey, supposed to have belonged to the several locks of the Close. A monastery of Black Canons was founded near the town of Leicester, in 1143, in honour of the Virgin Mary, by Robert le Bossu, second Earl of Leicester, who, for fifteen years before his death, in 1167, was a canon regular in the abbey. It was richly endowed, the revenues at the dissolution amounting to £1,065 per annum. It was here that Cardinal Wolsey, on his way to London from the north, to be tried for high treason, was compelled to stop from illness, and here he died, 29th Nov., 1530. Shakspeare gives a touching picture of the Cardinal's last hours in *King Henry VIII., Act* iv, *Scene* 2.

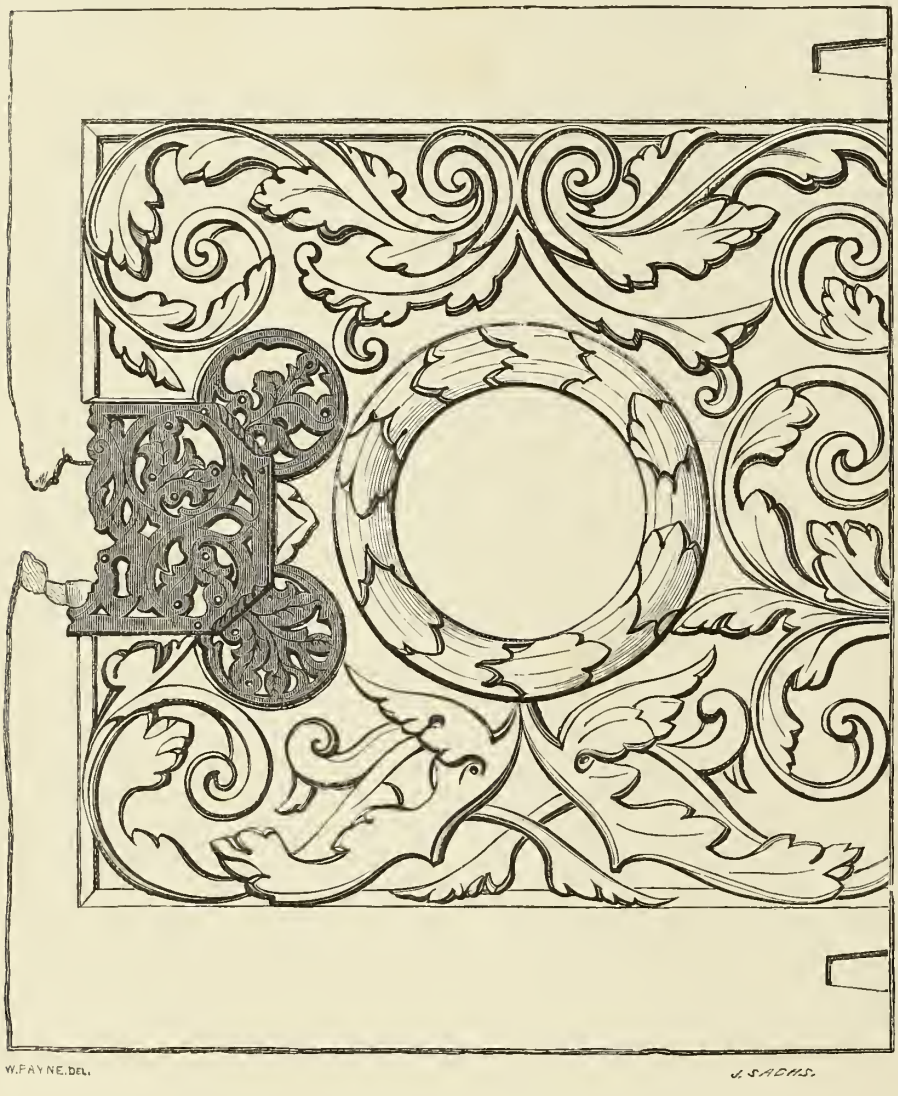
Exhibited by John Gough Nichols, F.S.A.

The Reading Abbey Key, found some years ago, hidden carefully away within a hole in one of the walls of the church. Its wards are so made as to fall into the shape of a Latin cross, with the limbs widening at the end, and a broad pipe at the transom; the shank is rather short but thick, as is the handle, which, however, is large. As a piece of workmanship, it is very nicely finished, and in the best preservation. Not unlikely it fitted the back of the ambry, in which were kept the holy oils.

Reading Abbey was one of the richest and most important establishments in the kingdom; the conventual buildings covered a space of half a mile in circumference, and the revenues amounted to £1,938 14*s.* 3*d.*—(*Dugdale*). The last abbot, Hugh Farringdon, was hanged, drawn, and quartered, at Reading, in 1539, with two of his monks.

Exhibited by the VERY REV. DR. ROCK.

AN ESCUTCHEON, belonging to the solid door of a locker, carved in oak, in the centre of which is a circular wreath, surrounded by scrolls of foliage and dolphins. Attached to the door is the lock-plate and escutcheon, also designed in scrolls of foliage. The size of the door is 1 foot 4½ inches high, and 1 foot 1¾ inch wide. The illustration is one-third of the size of the original.



A BRASS-PLATE ESCUTCHEON, date about 1750, with large and small bolt, and drop handles; size, 7¾ inches by 4½ inches. This once formed a portion of the door furniture of the Mansion House, built by George Dance. It has the arms, supporters, and motto of the City of London; the whole is in imitation of Louis XIV. work.

A PIPE-KEY, 3½ inches long, of bronze, *Roman;* it has four wards; the bow is a square, with the corners hollowed out.

A CHEST-HINGE, 8½ inches long, and 1⅜ inch wide in the strap, extending to 3½ inches in the ends, which consist of foliated tracery. The strap, which is of brass, is engraved with a rose-branch of leaves.

A Collection of Nine Keys, most of which are elaborately ornamented, of the time of Elizabeth and James I., and one of William III. This last key has a cipher, **A. A.**, wrought on the bow, and it was originally gilt. The pipe is in form of a quatre foil, and every part of the key is engraved. The sizes vary from 3 to 5 inches in length, and most of the specimens were obtained from the neighbourhood of Uxbridge; some of the stems are fluted.

A Cipher-key, $4\frac{1}{2}$ inches long, with a solid shank, and a square bow, within which are the initials **A. P.**

Exhibited by Charles John Shoppee.

An Ancient Key, $11\frac{1}{2}$ inches long, found on the site of Chertsey Abbey, in May, 1835. A monastery of Benedictine monks existed here, and to their church the body of the unfortunate Henry VI. was removed from the Tower, and buried without any pomp:—

> "Come now, toward Chertsey, with your holy load,
> Taken from Paul's to be interred there."
>
> *King Richard III., Act* i, *Sc.* 2.

Exhibited by the Surrey Archæological Society.

An Ancient Key, $4\frac{3}{4}$ inches long, found at Lewes Priory; the wards are in the form of the crosses of St. George and St. Andrew.

A Box of Wards, with the key, found at Lewes. A monastery of Cluniac monks was founded here, in 1078, by William, Earl of Warren, and his wife Gundred, youngest daughter of the Conqueror. At the dissolution its revenues amounted to £1,090 per annum.

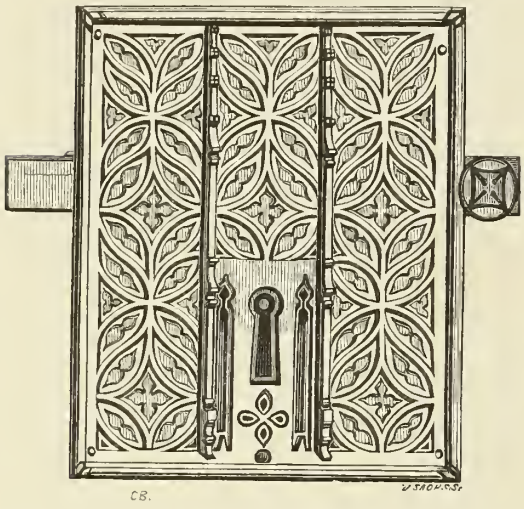
A Steel Key, $3\frac{1}{2}$ inches long, with elaborately worked bow, containing a cypher, which appears to be **J. D. P.**, surmounted by a coronet. Found at Pevensey, Sussex. It was here that the troops of William the Conqueror landed, and entrenched their camp. The ancient castle of Pevensey is tolerably entire; it has a considerable quantity of Roman bricks in its walls.

Exhibited by the Sussex Archæological Society.

An Old Massive Key, 6 inches long, to open a box of wards; of the seventeenth century. Found in a field in the neighbourhood of Great Marlow, Bucks.

Exhibited by Robert Westwood, *Member.*

An Outside Plate-lock, formed with a bolt which works within the front plate, and, when pushed into the staple, catches over a notch in the inside of the lock, and is held in its place by a spring, the key being required to lower the notch in order to open the lock. The front of the lock is designed in three upright panels of Flamboyant tracery, with two small buttresses between; a plain rim surrounds the whole as a border, the key-hole being in the centre. The tracery of the front is made up in pierced plates, of two thicknesses, so as to give the effect of relief.—*See Illustration.*



An Outside Plate-lock; the edges of the plate are cut out with Gothic trefoil crest to the top, and with *fleur-de-lis* to the lower corners. The lock is ornamented with two buttress staples, from one of which hangs a small handle. A horizontal bolt works outside the front plate, but is enclosed in a box pierced with tracery; above the bolt are two finials. The key-hole is protected with a projecting guard, and by a hasp, which closes with a spring, and can only be opened by touching a secret pivot. The bolt fastens in the same way as in the last example. This lock, together with a pair of pierced Gothic strap hinges, is fixed to a locker-door of oak, elaborately carved with tracery.

Two Steel Keys, of German workmanship, A.D. 1748. The bows are designed and executed in open-work, chased. These keys belong to a lock of German manufacture, which was probably the diploma specimen of an apprentice as indicated by the following inscription round the margin of the plate:—

VON STAHL EISN MESING WARD ICH GENOMEN ·
FEVER HAMER AMPOS HAT MICH BEZWVNGEN ·
DVRCH FEILEN VND POLIREN IN DAS REINE GEDRVNGEN ·
DARVM IST MIRS MIT GOTT GELVNGEN ·
OHN DESEN HILF NICHTS WIRD VOLBRACHT ·
JOHANN MARTIN GERSTL HAT MICH GEMACHT ·
SCHWOBACH DEN I. NOVEMBR AO: 1748.

Dr. William Bell has kindly furnished the following translation of the above doggerel rhymes:—

Of Steel, of Iron, Brass, well made,
Fire, Hammer, Anvil, thus me laid;
By the File's polish form'd so neat,
Through help of God is wrought this feat:
Without whose aid is nothing done,
John Martin Gerstl made this one.

Schwobach, 1 November, Ao. 1748.

An Outside Plate-lock, of the sixteenth century, Gothic character, having a horizontal bolt, which works outside the front plate, through two loops formed by the buttress staples, which fasten the lock to the door; together with two pair of garnet hinges, of elegant and slender design; in the centre of each hinge is a rose-like figure, and the ends are worked with Gothic forms. These hinges and the lock are attached to a pair of cupboard doors of carved oak, which appear to be of Flemish workmanship. Each door has a sunk panel, with a semicircular head, and small spandrils of foliage; within the panel is a circular figure, enclosing on one door the sacred monogram, ihs; and on the other, ma; above the circle is a crown formed of three *fleur-de-lis*, with Gothic tracery in the back ground; size of each door, $12\frac{1}{4}$ inches wide by 14 inches high.

Exhibited by Charles Baily, *Member.*

AUTOGRAPHS AND HOLOGRAPHS.

" Can you not read it? Is it not fair writ?"

SHAKSPEARE, *King John.*

AMONG the objects of interest at the Conversazione were several autographs of illustrious persons, and some letters entirely written by them—these are called holographs. From his extensive and valuable collection, Mr. Young sent twelve specimens, which are hereinafter described, as well as the very fine engraved portraits, which accompanied the letters; of these last the owner has liberally contributed fac-simile copies of seven of the most interesting. The series, placed in the chronological order of the writers' deaths, commences with Mary Stuart, Queen of Scots, and closes with Marlborough. The letter to the Duke of Tuscany, evidently from the dictation of Elizabeth herself, is selected as a specimen of caligraphy, which, in that Queen's reign, had been brought to a high pitch of perfection. In 1574, Peter Bales presented to her Majesty, the Lord's Prayer, Creed, Decalogue, two short Latin prayers, his name, day of the month, year of Our Lord, and of the Queen's reign,—all written by him within the compass of a silver penny.

Caligraphy, or the art of good penmanship, was not always held in esteem among the high and noble. Thus, SHAKSPEARE, who wrote an excellent hand, doubtless intending a rebuke to his own time, makes Hamlet relate to his friend, Horatio, how he was able to imitate his uncle's treacherous commission:—

" I once did hold it, as our statists do,
A baseness to write fair, and labour'd much
How to forget that learning; but, sir, now
It did me yeoman's service."

Hamlet, Act v, *Sc.* 2.

MONTAIGNE, whose *Essays* preceded SHAKSPEARE'S *Plays*, says, "I have in my time seen some who, by writing, did earnestly get both their titles and living to disavow their apprenticeship, mar their pen, and affect the ignorance of so vulgar a quality." So in FLETCHER'S *Woman-hater*, first printed in 1607, his gentleman says to Lucio—"'Tis well, and you have learned to write a bad hand, that the readers may take pains for it. Your lordship hath a secretary that can write fair when you purpose to be understood."—*Act* v, *Sc.* 1.

Sir Philip Sidney, writing, 18 Oct., 1580, to his brother Robert, afterwards Earl of Leicester, whom he lovingly addresses as "Sweet Robin," says, "I would by the way your Worship would learn a better hand, you write worse than I, and I write evil enough."

If the higher classes were thus careless in their hand-writing, it is not surprising to find that it was neglected by the lower ranks. SHAKSPEARE has an amusing scene, where Jack Cade's lawless followers have captured an unlucky penman:—

"*Enter some bringing in the Clerk of Chatham.*

"*Smith.*—The Clerk of Chatham; he can write and read, and cast accompt.

Cade.—O monstrous!

Smith.—We took him setting of boys' copies.

Cade.—Here's a villain! . . . . Dost thou use to write thy name? Or hast thou a mark to thyself, like an honest plain-dealing man?

Clerk.—Sir, I thank God, I have been so well brought up, that I can write my name.

Cade.—He hath confessed; away with him; he's a villain and a traitor."

2, *King Henry VI.*, *Act* iv, *Sc.* 2.

The Corporation of London kindly lent their autograph of the immortal poet, equal in value to that in the British Museum; and also letters from Cromwell and other eminent personages; whilst, by two members of the Company, original documents were contributed of great interest, in the hand-writing of the two most illustrious captains, by sea and land, that ever adorned the annals of England.

G. R. F.

Autographs and Holographs.

TWELVE PORTRAITS, with SIGNATURES, in the possession of JOHN YOUNG, Esq., LL.D.:—

A PORTRAIT of MARY, QUEEN of SCOTS; a line engraving by Vertue. This portrait represents Mary Stuart when about the age of twenty, after her return from France to her native land. She appears in a richly embroidered close-fitting dress, and holds in her right hand a couple of roses (red and white), intended to show her descent from Henry (VII.) of Lancaster, and Elizabeth of York. The dressing of the hair is after the fashion so well known as "the Mary Stuart head-dress," covered with a richly jewelled and embroidered caul. The Queen wears a lace collar and pearl necklace, from which hangs a jewelled cross. The background is composed of a curtain, and a latticed window, through which is seen a landscape, with buildings; Mary's left hand rests on a chair on the back of which is a crowned thistle. Beneath the portrait is inscribed, *Maria Scotorum Regina.* In later impressions of this plate it is stated that the engraving is after a painting by Zucchero.—*From Sir J. W. Lake's Collection,* 1808, *and afterwards in that of Mr. W. Esdaile.*

The following letter was exhibited with the portrait; it is published in fac-simile for the first time:—

"Monsieur de glasco, ie neus pas le moyen de vous advertir de l'exttremittay en quoy je suis; mays ces portteurs, bannis par force, vous en contteront. Entre lesquels Bastien a cuiday estre; mays par grace mest laissay comme ung byen neccessaire servytteur, & quy durant ces facheus temps me soullasge par ses inventtions douvrages, quy mest apres mes livvres le seul exercisse quy mest layssay, il a demeuray en Ecosse & issy a ma requeste, ou luy & sa femme me servvent byen & fidellement, and sy est charge denffants & nu null support; byen que ses amys luy ayent prommis de ladvanssement sil vouloit aller en france. Par quoy ie vous prie chercher quelque office ou auttre cassualittay ou quelque capittanerie ou depputant quelquun il en puet avvoir le proffit, quen cas que ie meurre en cette prison, il ne demeurre du tout destittue; & que vivant il ayt meylleur courage de courrir ma facheuse fortune avvecques moy. Quant a la valleur sy il se trouve quelque chosse quy ne me fut urgent ie le remets a vottre iugement pour men [advertir] iusques a deus mille francs quy luy puissent estre seurs, ie le tiendray byen employay—& nossant escrire davvantage, ie vous prie me mandder vottre advis, car il na pas haste dargent comptant, mays aussy il faut mettre ordre denvvoyer les gasges pour cette annee, a luy & a tous ceulx quy demeurent, & apres mestre recommanday a vous ie prie dieu vous donner en santtay heurheusse & longue vye. de cheffield ce x septambre.

"Vottre bien bonne mestresse & amye

"MARIE R."

There is no date of the year in this letter of Mary, the beautiful and unfortunate Queen of Scots, who was a prisoner in Sheffield Castle from December, 1570, to August, 1584. The prelate to whom the letter is addressed was James Beatoun, the last Roman Catholic Archbishop of Glasgow, nephew of the great Cardinal and Chancellor, David Beatoun, Archbishop of

Monsieur de glasco ie nen pas le moyen de vous
adverter de lextrémité en quoy ie suys mays ces
pensées bannis par force vous en couvrirez entre
les grands bastien a cuydoy estre mays par quoy
mest laissey conduire tung dyen necessaire seruiteur
& quy demandes fachés temps me guarisse par
ses bienveillans dommages quy mest apres mes
huneurs le sens excellent quy mest laissey de la
demeurey en cosse & essoy a marie quelle on lay
& sa femme me seruirent dyen & fidellement & sy
est charge denffants & manuell soppoyt dyen
que ses gens luy ayent prouvés deladvertissement
si ie voullot aller en franse par quoy ie vous prie
chercher quelque office en antres cassa dellay on
quelque capitanerie ou deppendant quelquun dien
puet amener le proffit quen cas que ie demeure en
cette prison il me demeurera du tout destitue &
que venant a cayt mes enfans ne courre ma-
fachouse fortune auecques moy quant a la rel
leue ay ie se trouvay quelque chose quy ne me fut
urgent ie le remets a vostre vigilent pour mes
[illegible] usques adeus mille francs quy lay
puissent estre seurs ie le bendray fort employey
& ne plant estre dommaiges ie vous prie
me mander vottre adeus car ie na pas haste

doibvent comptant mays ansy il faut mettre ordre
denmoyer les gasgs pour cette annee a luy & a
tous ceulx qui demeurent en vostre mestre
vecommandey a vous le prie dieu vous donner
en santey heureuse & longue vye de chesfild
ce x de septembre

Vostre bien bonne mestresse &
amye MARIE R.

A monsieur Lancquesgeux
de glasgo

St. Andrew's, and great nephew of James Beatoun, also Archbishop of St. Andrew's. When the Reformed religion gained ground in Scotland, James Beatoun quitted Glasgow, in 1560, carrying away with him to France all the writs and archives of the see; he died in Paris in 1603. The above letter is published in PRINCE LABANOFF'S "*Recueil des Lettres de Marie Stuart;*" and in the same work, among the list of servants attending on the Queen in her captivity, the name of "Bastian Pagez," the faithful attendant for whom Mary (whose kindness to her dependants was a charming trait in her character) requests the archbishop, in the above letter, to procure an appointment. Among the Queen's "women servantes" are mentioned "Bastian's wyfe, her two daughters," and "her sone," is also named. One of the daughters, Mary Pagez, remained with the Queen till her death. Mary Beatoun, related to the archbishops, was one of the Queen's "four Maries."

MARY STUART was a constant cause of disquiet to ELIZABETH TUDOR. Her nearness in blood to Henry VII., her religion, and her personal charms, excited the fear, the hatred, and the jealousy of the English Queen. A large and powerful party of the English nobility looked upon the Queen of Scots as having a better claim to the throne of England, after the death of Edward VI., than either of his sisters, Mary or Elizabeth, whom he had set aside in the succession, and who had been declared illegitimate by their father, Henry VIII. This claim always rankled in the mind of Elizabeth, to whom, in default of issue, Mary Stuart undoubtedly stood next in succession. Some verses written by Queen Elizabeth betray her fear of her beautiful rival—

> "The daughter of debate, that eke discord doth sow,
> Shall reap no gain where former rule hath taught still peace to grow.
> No foreign banish'd wight shall anchor in this port,
> Our realm it brooks no stranger's force, let them elsewhere resort;
> Our rusty sword, with rest, shall first the edge employ,
> To poll their tops that seek such change, and gape for joy."

And when the term of Mary's captivity was approaching its fatal end, "Gray took the opportunity to ask why the Queen of Scots should be esteemed so dangerous to her Majesty? Because, answered Elizabeth hastily, she is a Papist, and they say she shall succeed to my throne."—*Sir Walter Scott.*

Elizabeth felt the greatest jealousy towards her younger rival, on account of the personal beauty and accomplishments in which Mary had no superior, and to which Elizabeth, flattered by her courtiers, made great pretensions. Though she could not enter into marriage herself, she seemed to take pleasure in thwarting it in others, whether amongst her dependents or among her equals. Thus, she tried to prevent the union of Mary with Darnley, and when informed of the birth of their son, afterwards James I., she lamented that "the Queen of Scots was mother of a fair son, while she herself remained but a barren stock." It was, therefore, in an ill-starred hour that the unhappy Mary, fleeing from her own kingdom, after the disastrous battle of Langside, threw herself with misplaced confidence on the hospitality of her sister-queen, a trust repaid by imprisonment and death. A dark stain, never to be washed out, rests upon the memory of Elizabeth for her treatment of Mary, whose own conduct in her weary confinement, and under her cruel wrongs, has extorted the admiration of impartial historians. "Thus died Mary, Queen of Scots, in the nineteenth year of her captivity, and fifty-fifth of her age, having redeemed, by the wrongs and sufferings of her life, and the heroism of her death, her frailties, and, if she committed it, her single crime."—*Sir James Macintosh.*

The latest of the many writers who have taken up the argument for and against Mary Stuart, Miss Agnes Strickland, maintains that the Queen's character is completely cleared from any participation in Darnley's murder, and that in her marriage with the infamous Bothwell, to use the language of the Parliament, 20th Dec., 1657, "she had been the victim of circumstances she had had no power of resisting."

In her son's reign, 1612, the body of Mary Stuart was removed to the chapel of her great-grandfather, Henry VII.; part of the inscription on her tomb runs thus:—

"Magna viro, major natu, sed maxima partu,
Conditur hic Regum filia, spousa, parens."

Which may be translated, after Speed's quaint fashion:—

"By spouse much, more by sire, by son most blest,
Of Kings the child, wife, mother, here doth rest."

2. A PORTRAIT of QUEEN ELIZABETH; a remarkably fine line engraving by John Woutnelius, a Flemish engraver, dated 1596. It is called "Elizabeth between the pillars." The Queen is represented crowned, holding the sceptre in her right hand, and the orb in her left. The hair is ornamented with pear-shaped pearls; she wears a wheel-ruff, edged with point lace; the robe and petticoat are richly embroidered and jewelled; the former has long hanging sleeves, which, as well as those belonging to the petticoat, are tied with many bows of ribbon. The Corinthian column on the right of the Queen is surmounted by a pelican feeding her young, under which are the royal arms, France and England, quarterly, with the motto, *Honi soit qui mal y pense.* The column on the left supports a phœnix, and bears a shield charged with a portcullis. On a table at the Queen's right hand is an open volume, whereon is inscribed POSVI DEVM ADIVTORE MEVM. In the back-ground is seen a fortified island, with many ships on the sea. The inscription beneath the portrait is remarkable for the addition of Virginia to the Queen's dominions:—

"*Elizabetha d. g. Angliæ . Franciæ . Hiberniæ . et Virginæ .*
Regina Christianæ Fidei Vnicvm Propvgnacvlvm.."

"Immortalis honos Regnam, cui non tulit ætas
Vita prior, veniens nec feret vlla parem,
Sospite quo nunquam terras habitare Britannas
Desinet alma Quies, Justitia atque Fides,
Queis ipsæ tantum superant reliqua omnia regna,
Quantum tu maior Regibus es reliquis,
Vive precor felix tanti in moderamine regni,
Dum tibi Rex Regum cœlica regna paret."

To this portrait is attached the following letter, written in a very fine Italian hand, and signed by the Queen in her usual bold style:—

"*Sermo. Prencipe, et Grand Duca.*

"Stando in su'l partir questo gentilhuomo dell' casa dj Guichiardinj fuor dj nostro reamé, per incaminarsj alla volta dj Ferenzé, l'habbiamo meriteuolmenté voluto accompagnaré con queste poché righe all' Altezza V^tra^. indrizzaté: sj per rispetto dell' istesso gentilhuomo (quale per

a 9 7bre 94

Ser.mo Prencipe, et Grand Duca.

Sendo in su'l partir questo gentilhuomo dell' casa dj Guicciardinj fuor dj nostro reame, per incaminarsj alla volta dj Ferenze, l' habbiamo meritevolmente' avoluto accompagnare con queste poche righe all' Altezza V.tra indrizzate: sj per rispetto dell' istesso gentilhuomo (quale per le non vulgari virtù et buone parti chiaramente rilucentj ha meritato appresso dj noi assai favore) come anche per risguardo dell' Altezza vostra: La quale ci è parso per di costui mezzo amichevolmente potere salutare, come Prencipe che per li alti, et honorati suoj pensamentj, et prodezze, s' ha acquistato tra tutti gloria et lode immortale, et nel iuditio della mente nostra riputatione, et stima sopra gli altrj singolarissima. Ne possiamo tacitamente tralasciare quanta sia stata sempre verso dj noi la caldezza dell affettione vostra, et inverso i Sudditj et Baronj nostrj (i qualj per varie cagionj in Toschana si sono spesse volte ritrovatj) amorevolezza, et favore: Et troppo saremmo ingrati se non mostrassimo dj cosj grande divotione d'animo della parte vra etiandio contrasegni scambievolj. Non mancheremo però maj per tuttj i dovutj mezzi ricognoscere le tante cortesie vostre con farne capitale et corrispondenza secundo che per l'effetto delle nostre attioni per l'avenire si scoprirà. Quanto a questo gentilhuomo egli c' ha molto diligentemente con fedelta et prudenza referito tutto quello che dell' Altezza V.tra gli è stato commesso Onde non dubitiamo che in contracambio referendo esso li nostri mandatj gli sarà da lei prestata piena fede. Come anche la preghiamo ben caldamente che sia ben visto et accarezzato non solamente per le buone qualita che in lui risplendono ma in qualche misura dj piu per il rispetto et cordiale richiesta nostra. Cosj preghiamo nostro Signor Iddio che le dia ogni prosperita et contentezza di cuore. Datj a Grenvich a gli 9 dj Settemb: L'Anno 1594 & del Regno nostro xxxvj.to

Vostra Affettionatiss: Cogniata

Elisabetta

Al Ser.mo Principe Don Ferdinando Medicj
Grand Duca dj Toscana. Cugino et Amico
nostro Cariss.mo

le non vulgari virtù et buone parti chiaramente rilucentj ha meritato appresso dj noi assai fauore) come ancho per riguardo dell' Altezza vostra: La quale cj è' parso per di costui mezzo amichéuolmente pottere Salutare, come Prencipé ché per li alti, et honorati suoj portamentj, et prodezzé, s'ha acquistato tra tutti gloria è' lode imortalé, è' nel inditio della mente nostra riputatione, et stima sopra gli altrj singolarissima.

"Ne possiamo tacitamente tralasciare quanta sia stata sempre verso dj noi la caldezza del affettione vostra, è' inuerso i Suditj è' Baroni nostrj (i quali per varie cagionj in Toschana si sono spesse vollte ritrouatj) amoreuolezza, et fauore: che troppo saremmo in grate sé non mostrassimo dj cosj grande diuotione d'animo della parte nra etiandio contrasegni scambieuolj.

"Non mancheremo però maj per tuttj i douutj mezzi ricognosceré lé tante cortesié vostre con farne capitalé è' correspondenza, secundo ché per l'effetto delle nostre attioni per l'aueniré ci scoprirà. Quanto a questo gentilhuomo egli c' ha molto diligentemente con fidelta et prudenza referito tutto quello che dell' Altezza V^tra^. gli è' stato comesso. Onde non dubitiamo ché in contra cambio riferendo esso li nostri mandati gli sará da lei prestata piena fidé. Comé anché la preghiamo ben caldamente che sia ben visto, et accarezzato non solamente per le buone qualita che in lui risplendono, ma in qualché misura dj piu per il rispetto, et cordiale ricchiesta nostra. Cosj preghiamo nostro Signor Iddio che le dia ogni prosperitá et contentezza di cuore.

"Dat: a Grenvich agli 9 d Settemb. L'Anno 1594, & del Regno nostro xxxvj^to^.

"Vostra Affectionatiss: Cognata,

"ELIZABETH R."

The address on the back of the letter is,—

"Al Ser^mo^. Principe Don Ferdinando Medicj Grand Duca dj Thoscana,
Cugino, et Amico nostro caris^smo^."

In this letter from Queen Elizabeth to her cousin and very dear friend, Ferdinand de Medici, Grand Duke of Tuscany, her Majesty commends the bearer, a gentleman of the house of Guicciardini, in high terms of praise, and at the same time thanks his highness for his kindness towards such of her subjects and nobles as have had occasion to pass through Tuscany.

William Oldys, the biographer of Sir Walter Raleigh, says of Elizabeth's handwriting, in which she was instructed by her learned tutor, Roger Ascham, "Queen Elizabeth writ an upright hand, like the bastard Italian."

3. A PORTRAIT of SIR WALTER RALEIGH, in an oval; a proof engraving, in line, by James Houbraken. Sir Walter appears in a black hat and feather, with a pearl hanging from it, and wears a small quilled frill; the dress is seeded with pearls. Under the portrait is an emblematical device of a boy writing in a book, placed on a globe, in allusion to Raleigh's *History of the World;* whilst a head and an axe refer to his fate, as the anchor does, not only to his skill as a navigator, but to the hope so well expressed in the last verses which he

composed the evening before his death. The following interesting letter is addressed to Sir Walter Cope, Lieutenant of the Tower. It has been published in the *Archæologia*, but it is now given for the first time in fac-simile:—

"S^{r} Walter Cope, You are of my old acquayntance, and were my familier frend for many yeeres, in wch time I hope you cannot say that ever I used any unkind office towards you. But our fortunes are now changed, & it may be in your power greatly to bynde me unto you, if the bynding of a man in my estate be worth any thing.

"My desire unto you is, that you wilbe pleased to move my Lord Treasorer in my behalf, that by his grace my wife might agayne be a prisoner with me, as she hath bine for six yeares last past, shee being now devided from me, & thereby to my great impovorishing I am driven to keep 2 howses. A miserable sute it is & yet great to me, who in this wretched estate can hope for no other thing than peacible sorrow.

"It is trew, and I call the Lord of all power to wittness y^{t} I ever have bine, & am resolved that it was never in the worthy hart of S^{r} Robert Cecyll (what soever a Counseler of state, & a Lord Treasorer of Ingland must do) to suffer me to fall, mich less to perrish. For what soever termes it hath pleased his Lordship to use towards mee, wch might utterly dispaire any bodie else, yet I know y^{t} he spake them as a counseler, sitting in counsell, & in company of such as would not otherwise have bine satisfied. But as God liveth, I would have bought his presence att a farr dearer rate than those sharp words, and these three months close imprissonment, for it is in his Lordship's hart and countenance that I behold all y^{t} remayns to me of comfort, & all the hope I have: & from wch I shall never be beaten till I see the last of evills & the dispayre wch have no healp. The blessings of God cannot make him cruell that was never so, nor psperitie teach any man of so great worth, to delight in the endles adversitie of an enemie, much less of him who in his very sowle & nature can never be such a one towards him.

"S^{r} the matter is of no great importance: (though a cruell destinie hath made it so to me) to desire that my wife may live with mee in this unsavory place. If by your mediation I may obtayne it I will acknowledg it in the highest degree of thankfullnes, & rest reddy in trew fayth to be remembed by you.

"October the 5. "W. RALEGH."

On the back of the letter is the address,—

"To my very worthy frend,

"S^{r} Walter Cope Knight."

And the letter is endorsed, apparently at the time of its receipt, "Walter Rawleigh," and in a later hand, "Letter (an original) to obtain that his wife might cohabite with him again in the Tower."

S^r Walter Cope, yow are of my old arquayntance, and were my familiar frind for many yeares, in wch time I hope yow cannot say that euer I vsed any vnkind offire towards yow. But our fortunes are now chanjed, & it may be in your power greatly to bynde me vnto yow, if the bynding of a man in my estate be worth any thing.

My desire vnto yow is, that yow wilbe pleased to moue my Lord Treasorer in my behalf, that by his grace my wife might againe be in a prisoner with me, as she hath bine for sixe yeares last past. Shee being now denyed from me, & therby to my great importunity I am driven to keip 2 howses. A miserable sute it is, & yet great to me, who in this wretched estate can hope for no other thing, than yearely sorrow.

It is now, & I call the Lord of all power to witnes, & I euer hard bine & am resolued that it was neuer in the worthy hart of S^r Robert Cecyll (what seuer a counsceler of state, & a Lord Treasorer of England must do) to suffer me 2 fall, much lesse to perish. For what seuer termes it hath pleased his lordship to vse towards me, wch might vtterly dispaire any bodie else, yet I know 2 he spake them as a counceler, sitting in counsell, & in company of such as would not otherwise hard bine satisfied. But as God liues, I would hart bought his presence at a hart dearer rate than those sharp words, and these three monethes close imprisonment, for it is in his lordships hart & countenance that I behold all 2 remaynes 2 me of comfort, & all the hope I haue, & from wch I shall neuer be beaten, till I see the dust of bodily & the dispayre wch hath no healp. The blessings of God cannot make him cruell that was neuer so, nor prosperitie teach any man of so great worth, to delight in the endles adversitie of an enemie, much lesse of him who in his very sorie & nature can neuer be such a one towards him.

S^r the matter is of no great importance, (though a cruell destinie hath made it so 2 me) to desire that my wife may lie with me in this vnsauory place. If by your mediation I may obtayne it I will acknowledg it in the highest degree of thankfullnes, & rest ready in how part I may be remounded by you.

9.

J R

obstacles &c

S.

Sr Walter
Bancroft Letter (an origi-
nal) to obtain that his wife
might be whipped with him again
in Westminster

To my very worthy friend
Sr Walter Cope knight

The year in which this letter was written is not given, but it was probably in 1609, or six years since Raleigh was imprisoned for the "Arabella Stuart conspiracy." Robert Cecil, Earl of Salisbury, succeeded the Earl of Dorset, in 1608, as Lord High Treasurer, and died in 1612. Sir Walter Cope, to whom the letter is addressed, was possessed of the manor and mansion of Kensington, the latter built by him in 1607, and which came by the marriage of his daughter and heir, Isabel, to her husband, Sir Henry Rich, who was created Baron Kensington in 1622, and Earl of Holland in 1624, and a K.G.; and their grand-daughter, Elizabeth Rich, married Francis Edwardes, and their son, William Edwardes, created in 1776 Baron Kensington, sold the estate and mansion, then, as now, called Holland House, to Henry Fox, first Lord Holland.

4. A PORTRAIT of SULLY, Minister to Henri Quatre; a line engraving, by Paul de la Houue, 1614, after a painting by Du Boys. Sully is represented in a buff-coat and engraved gorget, with a sash fastened to the right shoulder by a jewelled clasp, and wearing a large point lace ruff. The head is massive and noble in feature.

MAXIMILIAN de BETHUNE, BARON de ROSNY, and DUKE de SULLY, was born in 1560, and from his earliest youth devoted himself to the service of Henry of Navarre, afterwards Henri Quatre, whose faithful friend and minister he continued until that great monarch fell by the hand of the assassin, in 1610, when Sully retired from court life to his own estates, where he composed his celebrated *Memoirs* (a work which ranks among the best books of French history), comprising events from 1570 to 1610. The regard felt by Henry IV. for his wise and upright minister was very great. When his mistress, the charming Gabrielle D'Estrees, to whom the King was so passionately attached that he wished to marry her, found that Sully alone stood out against the union, she resented his opposition, and demanded his dismissal. "Know, madam," said the King, "that a minister like him must be dearer to me than even such a mistress as you." On another occasion, when the proud Duke of Epernon insulted Sully, who was not slow to touch his sword, Henry said to his minister, "If Epernon challenges you, I will be your second." This great and good man, one of the most illustrious and honest of French statesmen and financiers, died in 1641, only one year before the death of Cardinal Richelieu, although the latter was twenty-five years younger than Sully. When the Pope laboured hard to persuade Sully to follow his royal master's example in leaving the reformed faith for that of the Church of Rome, the Duke replied, that he would never cease to pray for the conversion of his Holiness. It was in paying a visit to Sully that Henry IV. was killed; the coach in which the King was seated, with seven of his suite, was stopped in a narrow street, when Francis Ravaillac mounted the carriage step and stabbed the heroic monarch to the heart, 14 May, 1610.

The following is the letter which was exhibited with the portrait:—

"Monsieur,

"Vous avez tousjours parlé si dignement de moy, et rendu tant de tesmoignages de me vouloir favoriser en mes affaires, que Je ne puis sans Ingratitude estre Jamais autre que vostre tres obligé serviteur: et comme estant tel Je vous prie a porter vostre auctorité absolue pour faire terminer equitablement l'affaire des aides de normandie, m'asseurant que si vous voiez quelle facon y veullent proceder ceux auxquels vous l'avez recommandee, vous Jugeriez qu'il ny

a rien de si Jnique au monde. Me voulant disent-ils conserver mon bien, mais a condition q'un autre enjouira durant ma vie, et moy seulement apres que je seray mort, qui est une subtilité de quoy a mon adviz nul n'aura jamais oui parler: la quelle Je vous suplie ne permettre pas, mais faire absolument executer ce que vous avez promis et dont Je vous alley remercier tenant la chose pour parfaicte, doubtant que J'en avois obtenu touttes les expeditions. Excusez si Je vous importune de ceste affaire d'autant que m'estant obligé à cent mille francs pour le roy, soubs pretexte dicelle J'en suis continuellement poursuivy et touts mes biens saisis pour cela, et me faudra par necessite aller jetter aux pieds du roy et de la reine sa mere, afin de leur demander Justice et qu'il leur plaise de m'exempter d'une telle perte. Que s'il vous plaisoit de me delivrer de ceste peine comme vous le pouvez d'un seul mot absolue, vous redoubleriez mes obligacions en vostre endroit, & me donneriez subject de rechercher curieusement touttes les occasions ou Je vous pourrois rendre tres humble service et de prier incessament le createur

" Monsieur

" qu'il vous augmente en toutte grandeur felicité et santé.
" de Sully ce 16 May 1627, c'est

" Vre tres humble et tres fidelle serviteur

" SULLY."

The address on the back is,—

" A Monsieur

" Monsieur le Cardinal de Richelieu."

John Armand du Plessis, Cardinal de Richelieu, born in 1585, was the greatest Minister of State that France ever possessed. He ruled the destinies of that country during the reign of Louis XIII., and played a principal part in the affairs of Europe for a quarter of a century.

He died in 1642.

5. A PORTRAIT of ADMIRAL BLAKE, a mezzotint, by Thomas Preston; above the oval frame is inscribed " *Vindex Commercii;*" and below is " *Robert Blake, General and Admiral of the Forces of England, &c. Denatus* 27 *Aug.* 1657, *Ætat.* 59."

" THY NAME
Was heard in thunder through th' affrighted Shores
Of pale Iberia, of Submissive GAUL,
And Tagus trembling to his utmost source,
O ever faithful, Vigilant, and brave,
Thou bold assertor of Britannia's Fame,
Unconquerable Blake."

GLOVER'S *London.*

The great seaman is represented with flowing hair, with a long neck-cloth; he is in a buff-coat and breastplate.

Monsieur

vous mes toujours parti si dignement de moy et rendu tant de tesmoignages de me vouloir laborjer en mes affaires que je ne puis faire, jmgarant de ne estre jamais autre que vostre tres obligé serviteur et comme estant tel je vous prie apporter vostre autorité absolue pour faire terminer egualement laffaire des nudes de normandie, asseurant que si vous voies de quelle façon y veulent proceder ceux auxquels vous avez recommandé vous jugeries qui m'a rien de si jmgne au monde ne voulant laisser conserver mon bien mais a condition qun autre en jouira durant ma vie et moy seulement apres que je seray mort qui ne me subsistera de quoy a mon adues nullement jamais ouy parler laquelle je vous supplie ne permettre pas mais faire absolument executer ce que vous mavez promis et dont je vous allay remercier remettant la chose pour parfaicte dautant que jen avois obtenu toutes les expeditions exiges si je vous importune de cette affaire dautant que mestant oblige a cent mille francs pour le roy sous prextexte duelle jen suis continuellement poursuivy et tous mes biens saisis pour cela et me faudra par neccessité aller jetter aux pieds du roy et de la reine sa mere afin de leur demander justice et quil leur plaise de mexempter dune telle perte que si vous plaisoit de me delivrer de ceste peine comme vous le pouvez dun seul mot absolut vous redoubleries mes obligations envostre endroit et me donneries subjet de rechercher tant en semble toutes les occasions ou je vous pourois rendre tres humble service et de prier jnessamment le createur

Monsieur

quil vous augmente en toute grandeur felicité et sante de sully ce 26 may 1627 ces

Vostre tres humble et tres fidelle serviteur

A Monsieur

Monsieur le Cardinal de Richelieu

Mr de sully du 26 may 1627

ROBERT BLAKE, the famous Commonwealth Admiral, was born at Bridgewater, in 1589. His natural bluntness causing his principles to be well known, the Puritan party returned him as member for his native town in 1640; he served with great courage during the Civil War in the parliamentary army, but when King Charles was brought to trial he denounced the measure as illegal, declaring that he would as freely venture his life to save the King as ever he did to serve the Parliament. Blake's first service at sea was in 1649, where he destroyed Prince Rupert's fleet in the port of Malaga. He then reduced the isles of Scilly, held for Charles II. by Sir John Grenville, and also took Guernsey. In 1652, he fought against the Dutch, and gained a signal victory over their most celebrated commanders, Van Tromp, De Ruyter, and De Witt. In 1653, he bombarded Tunis, destroying the Turkish fleet, and afterwards appearing off Algiers and Tripoli, he caused all the English slaves to be given up. This great seaman, one of the most brilliant ornaments of the English navy, died in 1657; he was never married.

The following letter, written by Blake's own hand, was exhibited with the portrait. There is no address, but it may be presumed that the letter was written to the Secretary of the Navy, under the Commonwealth:—

"S^r^,

"I crave your pardon for not visiting you sooner with my particular letters which I should have done long ago if I had attained anything worthy of especial communication and according to my long harboured desire. But now being likely to continue out much longer I cannot forbear to write these few lines though containing but little more beside my singular affection to you, what is in the general letter S^r^ I have made bold to desire of his Highness that he will be pleased to send three other ships or frigates in lieu of the three great ships here which are not in a capacity to keepe the sea so long as it seems is intended, my earnest request is that you will second me in this desire, as also in promoting a sufficient supply of all manner of stores to be sent together with the next provision of victuals, and according to what I have presented to the comiss^rs^ in general, for truly our condition is bad and we stand almost in need of all things, and it is likely to grow worse if not prevented, Which I write for no other end but that the service of the Commonwealth may be carried on with the best advantage. What that service is I presume to you more fully known in the latitude of it than to us here. And therefore I shall not trouble you with particulars at present, intending by the next opportunity to write unto you according to the occurrents of the time. Meanwhile I crave again your pardon for my brevity as I did for my silence, and desire you to remember my humble respects to your honored consort my noble friend ever remaining

S^r^ Yours most affectionate friend and Servant
Rob: Blake

"A Bord the George 6 Jul. 1655."

6. A PORTRAIT of OLIVER CROMWELL, Lord Protector; a line engraving, by James Houbraken. Cromwell's well-known face is presented in profile, within an oval; he wears a linen collar over a suit of armour. On a pedestal, under the oval, is a bas-relief representing him refusing the proffered crown; but, as "honest Casca" says of Julius Cæsar's refusal of the crown offered to him by Mark Antony, "for all that, to my way of thinking, he would fain have had it." The Protector's eldest son, "Dick Cromwell," married Dorothy, daughter of Richard Major; he died in 1712, aged 86, having lived in great privacy for many years at Cheshunt, under the assumed name of Richard Clarke; his reign as Protector, in succession to his father, having only lasted for a few months. The estate at Cheshunt is now held by the lineal descendants of Henry Cromwell, second son of the great Protector, of whom they possess many interesting relics, as his swords, powder-horn, &c.

The excellent Lord Falkland predicted of Oliver Cromwell:—"This coarse and unpromising man will be the first person in the kingdom, if the nation comes to blows." A trifling incident changed the career of the future Protector; after the famous "ship-money" business, he and his cousin, John Hampden, had secured their passage (1638) on board a vessel bound for America, when a special license, then required, being refused to the ship, they were obliged to remain in England.

Hursley Lodge, near Winchester, now the seat of Sir William Heathcote, Bart., is built on the site of an old mansion in which Richard Cromwell resided for some time, having obtained the manor by his marriage with Dorothy Major. When the old house was pulled down, in one of the walls the die of a seal was discovered, which, being cleaned, proved to be the seal of the Commonwealth, and is supposed by Vertue to be the identical seal which Oliver Cromwell took from the Parliament. The accompanying letter is published in CARLYLE'S *Life of Cromwell*, but is now given in fac-simile for the first time. The "brother major," alluded to in the letter, of course is meant for "Dick Cromwell's" father-in-law.

7. A PORTRAIT of ELIZABETH STUART, QUEEN of BOHEMIA. A line engraving by Delphius, from a painting by M. J. Mireveld. The portrait, in an oval surrounded by the motto *Constantia et Alactritate*, represents the Queen with the hair frizzed and drawn off the forehead, and jewelled, having a head-dress of white feathers and pearls, a large ruff of point lace; in her ear is a large pear-shaped pearl pendant, to which is appended a love-lock. The dress is richly embroidered, and the Queen wears round her neck a jewelled chain of lovers' knots and crosses, and attached to the centre link is a jewelled ornament representing the sacred heart on a cross, crowned. Beneath the portrait is a Latin inscription recording the titles of the Queen, and that the portrait, painted from life by Mireveld, was engraved by William James Delphius, and published *Anno Dom.* CIↃ · IↃ · CXXIII. (1623).

This portrait bears a strong resemblance to several members of the Stuart family, and also to Elizabeth, Queen of England. The letter, in the Queen's hand, which accompanied the portrait, is addressed to her sister-in-law, the Queen of Charles I., Henrietta Maria, the daughter of Henri IV., King of France. It is without date.

Dick Cromwell

I lake your letteres kindlye, I like expressions when they come plainlye from the heart, and are not strayned nor affected. I am perswaded its the Lord's mercye to plase you where you are, I wish you may owne itt, and bee thankefull, fullfillinge all relations to the Glory of God. Seeke the Lord, and his Face continually lett this bee the businesse of your life, and strength, And lett all thinges bee subservient, and in Order to this. you cannott finde, nor behold the Face of God but in Christ, therfore Labor to know God in Christ, w.ch the Scripture makes to bee the Sum of all, eurn life eternall. Because the true knowledge is not litterall or Speculative, but inward, transforminge the minde to itt, its vnitinge to, and participating 2. Pet. 1. 4.th of the Divine nature. Its such a knowledge as Paul speakes off. Philip.s the 3.d 8. 9. 10. How little of this knowledge of Christ is there amongst vs.? my weake prayers shalbe for you. Take heede of an vaine spirit, Recreate your selfe w.th Sr. walter Raughleyes historie, it's a bodye of historie, and will add much more to your vnderstandinge, then fragments of stoure. I intend to vnderstand the estate I have setled, it's your concernment to knowe itt all, and howe itt stands.

I haue heretofore suffered much by too much beelinge others, I knowe my Brother maior wilbe helpfull to you in all this. you will thinke (perhaps) I need not advise you to loue your wife, the Lord teach you how to doe itt, or else itt wilbe donne ill fauouredly. Though marriage be not institutid Sacrament, yett where the undefiled bedd is, and loue, this union aptlyst resembles Christ and his Church. If you truelyst loue your wife, what doeth Christ beare to his church, and euery poore soule therein, who gaue himselfe for itt, and to itt. Comend mee to your wife, tell her I entyerely loue her, and reioyce in the goodnesse of the Lord to her, I wish her euery way fruitfull. I thanke her for her louinge letter. I haue presented my loue to my Sister and Cozen Ann ea in my letter to my Brother maior, I would not haue him alter his Affaires beeaus of my debt. My power is as his, my present thoughts are but to lodge such a Sume for my two little Cycles, its in his hand as well as any where, I shall not be wantinge to accomodate him to his minde. I would not haue him sollicitous Dick, the Lord blesse you euery way, I rest

Apr. 2d. 1650.
Cannicks.

Youre louinge ffather
Cromwell

2 April 1650

a Letter frm Ol: Cromwell
to his Son Richard frm
Ireland.

For my Belovod Sonn Richard Cromwell Esq
at Hursley in Hampshire

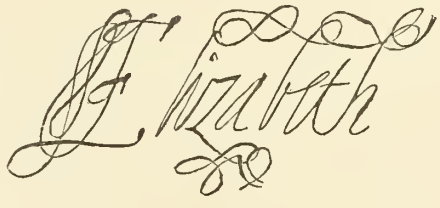
Pheare

" Madame ma treschere Seur

" Ce gentilhomme le S^r^. de S^t^. Paul m'a prié de luy donner ceste lettre pour vous le recommender, tout le monde luy donne tesmoignage qu'il a tres bien servie (*sic*) le Roy mon frere en cette malheureuse guerre. c'est pourquoy je ne luy ay peu refuser sa requeste et vous supplier treshumblement qu'il puisse obtenir quelque peu de faveur a ma supplication, comme aussy de pardonner ceste importunité que je vous donne, et de croire ceste verité qu'il ny a personne a ce monde plus veritablement que moy

" Madame ma treschere Seur

" Vostre tresaffectionnée Seur et treshumble Servante



Indorsed—

" A la Reine

" Madam ma

" treschere Seur."

8. A PORTRAIT of COLBERT, Minister to Louis Quatorze, after a painting by Ph. Champagne. A line engraving, by Nanteuil, a proof of extraordinary beauty and clearness, by a great master of the French school, dated 1662. The portrait is in an oval, representing the minister dressed in a robe, of which the velvet is expressed with great effect, and having a point-lace collar. The inscription is, "*Joannes Baptista Colbert, Regi ab Intimis Conciliis et Ærario Præfect.*" Beneath is a shield, "Or, charged with a serpent erect," allusive to the minister's name, coluber, being the poetical word for a serpent.

JEAN BAPTIST COLBERT, Marquis de Seignelai, was born in 1619. He was comptroller to Cardinal Mazarin, by whom he was recommended to Louis the Fourteenth, whose chief minister of state he became after the cardinal's death. He managed the financial affairs of the French nation with great sagacity and success, and, whilst engaged on projects of vast political importance (among them the famous canal of Languedoc), he encouraged the arts and sciences, and learned men, with liberal hand. He established the Royal Academy of Sciences of Paris, in 1666, inviting, as first members, the famous Cassini, the celebrated mathematician Huygens, the discoverer of Saturn's ring, and Claude Perrault, the architect of the Louvre, who translated Vitruvius into French at the minister's instigation. M. Colbert was also the patron of the Abbé Jean Gallois, one of the originators of the *Journal des Sçavans;* of La Hire, who, by the minister's directions, made observations for a new map of France; and of Vaillant, the great medalist, to whom he furnished means to collect medals for the royal cabinet, which became the finest in Europe. A pleasing anecdote is told of this truly great minister: M. Colbert was

enjoying, at his villa, the conversation of the two poets, Boileau and Racine, when the arrival of a prelate was announced; turning quickly to the servant, the minister said, "Let him be shown everything except myself." To such attentions towards men of letters, Boileau alludes, as for himself,—

> "Plus d'un grand m'aima jusques à la tendresse;
> Et ma vue à Colbert inspiroit l'allegresse."

Colbert purchased for the "Bibliothèque du Roi" the extensive collection of prints and engravings, in 264 large portfolios, belonging to the Abbé de Marolles, as a foundation for the Royal Gallery of Engravings. He died at Paris, in 1683.

The following letter, in Colbert's handwriting, accompanied his portrait:—

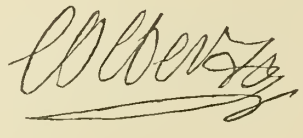
"A Paris ce 6me Novembre 1655.

"J'envoyay hier seize charettes et aujourd'huy une soubs la conduite du Sr. Esbaupin dont J'ay escrit a V. Elle. Il porte avec luy un memoire du prix par Jour de chacun cheval, et Je luy ay faict mettre entre les mains la somme de Quinze cent livres outre une advance de huict a dix Jours que Je leur ay faict donner. Sy V. Elle. ordonne que l'on en prenne soin, et qu'en effect on le fasse on pourra faire . . . . . d'en trouver pour une autre fois, sinon il faudra se servir d'une autre voye que la mienne pour les engager a servir. Je me suis oblige par devant notaires a la garentie de tous leurs chevaux.

"M. le grand me. commence aujourdhuy la voicture des cinqte. milliers de poudre. Je crois ql. aura quelque peine a l'achever,—comme asseurement Il ne pourra trouver assez de charettes pour les faire voicturer tous d'un—temps. V. Elle. advisera s'il luy plaist sy elle doibt faire arrester ses charettes a la premiere ou a la seconde voicture. Je suis avec le respect que Je doibz

"Monseigneur de V. Elle.

"Tres humble tres obeissant et tres oblige Serviteur



This letter is addressed to Cardinal Mazarin, the famous minister of state to Louis XIV., under the regency of his mother, Anne of Austria. Mazarin was born in 1602, was made a Cardinal in 1641, and died in 1661. Colbert was Comptroller of Finances under him, in which capacity this letter was written, wherein he expresses doubt of a sufficient number of carts being found to convey, at one turn, the fifty thousand weight of gunpowder.

8 oct. 1660 ~~Le Duc d'Yorck~~ Le Roy d'Angleterre

Mon Cousin, Ce que vous m'avez escrit, et ce que le gentilhomme que vous avez envoyé m'a dit de vostre part sur le sujet de la mort de mon frere le duc de Glocestre me persuade assez que vous prenez beaucoup de part a ma douleur, et que vous serez bien aise de contribuer a me donner de la consolation; ce m'en est une de recevoir ces marques de vostre amitié et de la passion avec laquelle vous desirez tout ce qui peut estre de ma satisfaction, Je vous en suis beaucoup obligé, et suis,

A Londres ce 8 Octobre 1660. Mon Cousin Vostre bien affectionné cousin Charles R

A mon Cousin
Monsieur le
Cardinal Mazarin

9. A PORTRAIT of KING CHARLES II., *proof before the arms;* a line engraving, by William Faithorne. The portrait is in an oval, above which, on a ribbon, is the motto, *Dieu et mon Droit.* The King is attired in a suit of armour, having the Order of the Garter, and wearing a long black wig.

Of the Merry Monarch's penmanship, Oldys says, "Charles II. wrote a little fair running hand, as if wrote in haste, or uneasy till he had done." Dr. Johnson speaks of Charles II. as "the last King of England who was a man of parts." There is as much ill nature as wit in Rochester's epitaph on "Our Sovereign Lord the King." Sir Walter Scott's description of Charles conveys a good idea of his easy and social disposition—"the most amiable of voluptuaries,—the gayest and best-natured of companions,—the man that would, of all others, have best sustained his character, had life been a continued banquet, and its only end to enjoy the passing hour, and send it away as pleasantly as might be." Of the many good things said by Charles, one of the best was his reply to his brother, the Duke of York, who remonstrated with him on the danger of walking abroad, sometimes alone, or with only an attendant,—"Believe me, James, no one will kill *me* to make *you* King." Amidst his gay career, traits of a generous nature may be found. When the detestable wretch, Titus Oates, accused the Queen's physician, Sir George Wakeman, of an attempt to poison the King, and even had the effrontery to implicate the Queen herself, Charles's better spirit was roused:—"The villains think I am tired of my wife, but they shall find that I will not permit an innocent woman to be persecuted."

Peter Pindar (Dr. Wolcot) probably expresses the popular notion of Charles II.:—

> "As for John Dryden's Charles, I own that king
> Was never any very mighty thing;
> And yet he was a devilish honest fellow,
> Enjoyed his friend and bottle,—and got mellow."

With this portrait was the following holograph letter from Charles II., addressed to Cardinal Mazarin:—

"Mon Cousin,

"Ce que vous m'aves escrit, et ce que le gentilhomme que vous aves envoyé m'a dit de vostre part sur le sujet de la mort de mon frere le duc de Glosester, me persuade asses que vous prennes beaucoup de part a ma douleur, et que vous series bien aise de contribuer a me donner de la consolation; ce m'en est une de recevoir ces marques de vostre amitié et de la passion avec laquelle vous desires tout ce qui peut estre de ma satisfaction, Je vous en suis beaucoup obligé, et suis,

"Mon Cousin,

"Vostre bien affectionné cousin

"CHARLES R."

"A Londres ce 8
"Octobre 1660."

Addressed,
"A mon Cousin
"Monsieur le Cardinal Mazarin."

The young Prince to whose death King Charles alludes was Henry, the fourth and youngest son of Charles I., born in 1640, and died 13 Sept[r]. 1660.

10. A PORTRAIT of CATHERINE of BRAGANZA, Queen of Charles II.; a line engraving, by Faithorne. The Queen is represented in her youth, attired in a rich silk party-coloured dress, with slashed sleeves, which have large ruffs, holding in her left hand a pair of gloves; her hair is long and crimped.

Queen Catherine was daughter of John IV., King of Portugal, and was married, in 1662, to Charles II., whom she survived twenty years, dying in 1705, without having had any issue by him.

This portrait was acccompanied by the autograph of Catherine of Braganza, to a voucher for the payment of "seven thousand five hundred pounds in full of one quarter of a year due to us at Ladie day one thousand seven hundred and four," made to her by her treasurer and receiver-general, Charles Fox, Esq.

"Given at our court at Bomposto, March 5, 1705,

Catherina R.

Charles Fox, Paymaster of the Forces to Charles II., and treasurer to his widow, was the eldest son of the loyal Sir Stephen Fox, the projector of Chelsea Hospital, towards which he contributed £13,000. Charles Fox died in 1713, and his brothers, Stephen and Henry, were raised to the peerage, the former as the Earl of Ilchester, and the latter as Lord Holland, which titles remain with their descendants. The Right Hon. Charles James Fox was third son of the first Lord Holland.

11. A PORTRAIT of LORD CHANCELLOR SOMERS; a line engraving, by Vertue, 1705. Lord Somers is attired in a court dress of the time of William III., and holds in his left hand a volume of SPENSER'S *Fairy Queen.*

Lord Macaulay, speaking of the great assistance afforded by the distinguished Chancellor to men of different political and religious creeds, says, "Vertue, a strict Roman Catholic, was raised by the discriminating and liberal patronage of Somers from poverty and obscurity to the first rank among the engravers of the age."

JOHN SOMERS, born 1652, was the son of an eminent attorney, of Worcester, John Somers, by Catherine Severne, his wife. Educated at Oxford, he entered the Middle Temple, and rendered himself conspicuous for the learning and eloquence which he displayed, as one of the counsel for the seven bishops, in their celebrated trial. Soon after the accession of William and Mary, Somers was appointed Solicitor General, and was knighted; in 1692 he became Attorney General, and in 1693 was advanced to the post of Keeper of the Great Seal, and in 1697 attained the highest dignity in the law, as Lord Chancellor, being also created, Dec. 2, 1697, Baron Somers, and Baron of Evesham, co. Worcester. He was President of the Council in the reign of Queen Anne,

and to his influence is chiefly to be ascribed "the Union" of the kingdoms of England and Scotland. He was also chosen President of the Royal Society. He died in 1716, having outlived his great mental powers, when, never having been married, his title became extinct, but his estates passed to his two sisters, as co-heirs; of whom Mary Somers married Charles Cocks, M.P. for Worcester; and their grandson, Charles Cocks, was created a baronet in 1772, and, in 1784, Lord Somers, and Baron of Evesham; and his son, John Somers Cocks, created, in 1821, Earl Somers, Viscount Eastnor, was grandfather of Charles, the present and third Earl (1862). Lord Macaulay says of Lord Somers, that he was, "in some respects, the greatest man of that age. He was equally eminent as a jurist and as a politician, as an orator and as a writer."

The following letter was exhibited with the portrait:—

"25 Jun. '97.

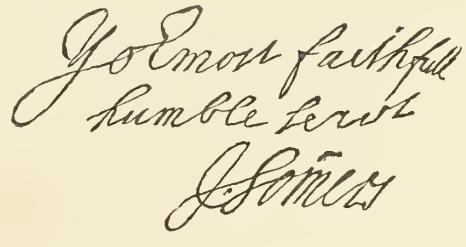
"Sr.

"I take my self obliged as soon as I am fit to take a pen with my hand, to thank you for yor. very obliging letters; and in particular for yor. kindness to Mr. Jekyll, who is obliged to be always yor servant, & upon whose account I think my self very much engaged to you. My sicknesse has made mee a great stranger to busines as well as to News, but I cannot but congratulate yor. happy securing of Brussels.

"I wish the remaining part of the Campaigne may be like that, & you in particular may find all satisfaction whilest it lasts.

"I am with great sincerity

"Sr.



This letter was written 1697, during the time that Somers was "Keeper of the Great Seal," but before he was raised to the peerage, as the Lord Chancellor. There is no indication of the person to whom the letter is addressed, but probably it was to a Secretary of State, under William III.

12. A PORTRAIT of JOHN CHURCHILL, the great Duke of Marlborough; a mezzotint. "The handsome Englishman," as Churchill was called, is in an oval, and in armour, and wearing the full flowing hair, in the style called, in compliment to one of his great achievements, the "Ramillies wig."

The nobleman to whom Marlborough's letter is addressed is supposed to be Charles Talbot, first and only Duke of Shrewsbury, K.G., who, renouncing the Roman Catholic faith, attached himself to the fortunes of the Prince of Orange, who placed great reliance on his judgment and council, and, after his accession, as William III., appointed him Principal Secretary of State. He held important offices in the reigns of Queen Anne and George I., and died without issue in 1717–18.

The following letter, written entirely by Marlborough, accompanied the portrait:—

" Robermont Sep^{t} 2^{d} 1703

" My Lord

" Mr. Southwell will have informed Your Grace by the advices he has received from hence, of our success att Huy, and how much I have endeavour'd since to perswade our friends to attack the french Lyns, tho they cou'd not bee brought over to consent to itt soe that all wee can expect to doe more this campagne is the taking of Limbourg, which has been invested some days by a detachment of horse and dragons, and I am come hether with the rest of the troupes intend'd for this Service, to march with the artillery to the siege, but wee have had the misfortune to meet with bad weather, it having now rain'd for three days together, which Your Grace is sensible must make the roades in this country very difficult for our heavy Canon, and consequently prolong the taking of the place, however I hope we have a little favourable weather, it will not be able to hold out long after our Batteries begine to play, and when this is over I recone (*sic*) my Campagne near at an end.

" by the last letters from England wee are inform'd Her Ma^{y}. intends to raise a Regiment of horse to replace Coll. Harvey Reg^{t}. in Ireland, upon which occasion I pray Your Grace will give mee leave to recomend my Lord Tunbridge to you for a troup in the new Reg^{t}. he has the honour to be very well known to Your Grace already, and therefore I am sure I need say little in his behalf, itt will be a very great obligation to him, which I am Confident he will studie to deserve, and I shal likewise take it as a particular favour, being with the greatest truth and sincerity

" My Lord

" Your Graces most obedient humble Servant

" MARLBOROUGH."

The nobleman in whose behalf the great Captain writes, was William Henry de Nassau, whose father, a confidential friend of William III., was created by him, in 1695, Baron of Enfield, Viscount Tunbridge, and Earl of Rochford; and died in 1708; and was succeeded by his son, as second Earl. Lord Tunbridge won great renown under Marlborough, who selected him to be the bearer of the despatches announcing the victory of Blenheim, on the 2nd of August, 1704. He was killed at the battle of Almanza, in Spain, 1710, and, dying unmarried, the title came to his brother, whose grandson, fifth Earl, died unmarried, in 1830, when the title became extinct.

Exhibited by JOHN YOUNG.

Robermont Sept.r 2. 1703

My Lord

Mr. Southwell will have informd Your Grace by the advices he has receivd from hence, of our Success att Huy, and how much I have endeavourd since to perswade our friends to attack the French Lynes, tho they could not bee brought over to Consent to itt soe that all wee can expect to doe more this Campagne is the taking of Limbourg, which has been invested some dayes by a detachment of horse and dragoons, and I am Come hither with the rest of the troopes intend'd for this Service, to march with the Artillery to the Siege, but wee have had the misfor-tune to meet with bad weather,

it having now rain'd for three days to
gether, which Your Grace it sensible
must make the roades in this Country
very difficult for our heavy Canon,
and Consequently prolong the taking
of the place, however I hope we have
a little favourable weather, it will
not be able to hold out long after our
Batteries begine to play, and then
this is over I reckone my Campagne
near at an end.
by the last letters from England wee
are informd Her Majt intends to raise
a Regiment of horse to replace Coll.
Harvey Regt. in Ireland, upon which
occasion I pray Your Grace will give

pee leave to recomend my Lord Inchiquin
to You for a troop in the new Reg.t; he has
the honour to be very well known
to Your Grace already, and therfore
I am sure I need say little in his behalf
itt will be a very great obligation to
him, which I am confident he will
studie to deserve, and I shal likewise
take it as a particular favour.
I beg with the greatest truth and
Sincerity

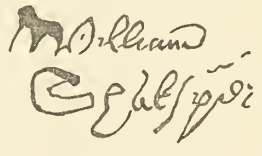
My Lord

Your Grace's
most obedient
humble Servant
Marlborough

The SEVEN FOLLOWING INTERESTING DOCUMENTS belong to the CORPORATION of the CITY of LONDON, who have permitted the fac-similes to be taken from them:—

1. The COUNTERPART of a Deed of Conveyance from Henry Walker, citizen and minstrell of London, to WILLIAM SHAKSPEARE, of Stratford-upon-Avon, in the county of Warwick, gentleman, of the house situate and being "in the Blackfriars, abutting upon a street leading down to Puddle Wharf, on the East part right against the King's Majesty's Wardrobe," dated 10 March, 1612. The sum to be paid down, as a consideration for the purchase of the house, was £140, but it appears that Shakspeare only paid £80, and mortgaged the premises for the remainder. The Conveyance will be found literally copied amongst the records at the Rolls Chapel, Close Rolls II. Jac. I. 31. pars et memorandum quod undecimo die Marcii anno suprascript. præfat. Henricus Walker venit coram dicto domino rege in cancellar. sua, et recogn. indentur, prædict. ac omnia et singula in eadem content. et specificat. in forma supradicta."

One of the signatures is that of—



In the British Museum is the Mortgage Deed of the same house, signed by the poet, "William Shakespeare;" the christian name is very legible. The poet probably soon paid off the amount borrowed, as we find the house mentioned in his Will, dated March 25, 1616, wherein, with other estates, he bequeaths to his daughter, Susanna Hall, "all that messuage or tenement, with the appurtenances, wherein one John Robinson dwelleth, situated, lying, and being, in the Blackfriars, London, near the Wardrobe." The house called "the King's Great Wardrobe," was built by Sir John Beauchamp, K.G., and sold by his executors to King Edward III., and for some time "the secret letters and writings touching the estate of the realm were wont to be enrolled in the King's Wardrobe, and not in the Chancery, as appeareth by the records."—*Stow.* King Richard III. was lodged there in the second of his reign.—*Ibid.* The parish in which it stood is still known as "St. Andrew by the Wardrobe." Puddle Wharf, according to Stow, was named after "one Puddle dwelling there," and "that kept a wharf on the west side thereof."

This highly interesting document is one of the few instances which remain, of a trustworthy nature, wherein we have the poet's signature. The Deed in the British Museum has one of these genuine names, and the poet's Will, contains, of course, the most important of all his autographs. In this Will, Shakspeare left "twenty shillings in gold" to his godson, William Walker, who was probably a son or relative of the Henry Walker mentioned in the Conveyance. The house in question was not far from the Blackfriars Theatre, where the great poet's *Plays* were performed in winter, and of which he was a part owner.

2. A LETTER from OLIVER CROMWELL, 1653, to the Lord Mayor of London:—

" For y^e^ R^t^. hono^ble^. y^e^ L^d^ May^r^
" of y^e^. Citie of London

" these

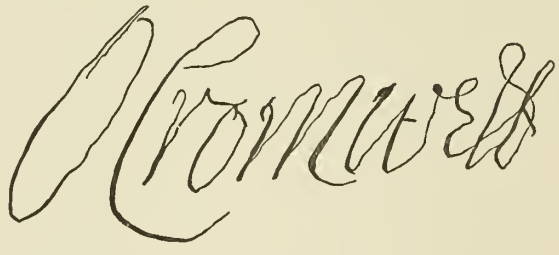
" My Lord

" this Bearer Percivall Brathwaite did in y^e^ beginning of y^e^ late warrs manifest his good affecion to y^e^ state by a verie seasonable service, & I have received a good report of him, for his honestie and faithfullness. I am informed y^t^ some doe endeavour to putt a greate inconvenience upon him in reference to his freedom in y^e^ Citie, I am not willing to interpose in a business of this nature,—wherefore I shall only desire y^t^ y^r^. Lo^p^ will please soo farr to owne this man as that he may receive such measure & favo^r^. as is allowed to others in like case.

" I reste

" My Lord

" Yo^r^. humble Servant,



" Cockpitt, Novemb
" 29^th^. 1653"

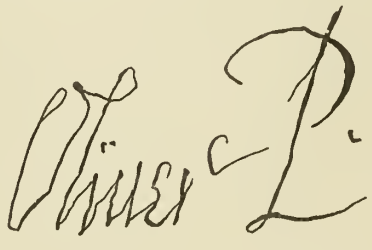
3. A SECOND LETTER, written by OLIVER CROMWELL, after he was made Lord Protector, dated 1656:—

" Gentlemen,

" Wee Understandinge that you have appointed an election this afternoon of a Geometry professor in Gresham Colledge, Wee desire you to suspend the same for some tyme till wee shall have an opportunitie to speake with some of you in order to that business.

" I rest

" Yo^r^. Louving Friend



" Whitehall
" 9 May, 1656"

4. AUTOGRAPH LETTER from GEORGE VILLIERS, DUKE of BUCKINGHAM, K.G., on the Great Fire of London:—

"Worthsop
"September 6th
"1666.

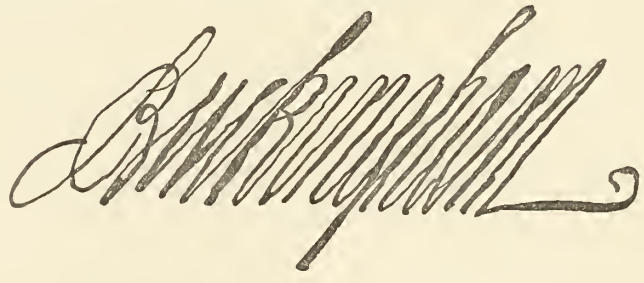
"Gentlemen

"A servant of my owne is sent to mee from London to lett mee know, that in all probality before I could receive the letter the whole of the Citty of London within the Walls would bee in Ashes, this Messenger tolde mee that before hee came away hee saw all Cheapside and Pauls Church on fire. Theams Street and all that part of the Towne had beene burnt before. since that another Man is come from London that assures mee Holborne is allso sett on fire and that about Threescore french and Dutch are taken, that were firing of houses. besides, this weeke the Posts are stopt, which must either proceed from the burning of the Post Office, or from some insurrection in those parts, it being almost impossible that a thing of this nature could bee effected without a farther designe. I am going my selfe imediatly to his Maiesty as my Duty obliges mee. in the meane time I have sent this to lett you know the state of our affaires and in case you find receive noe letters from London at the time that you ought to receive them by the poste on Saturday night next, that you imediatly summon all the Militia under my command to bee in Armes with all the speed imaginable and to keepe them together till farther order from mee or from his Maiesty if I finde upon my way to London or when I am there, reason to alter this order I shall dispatch one imediatly to you about it, in the meane time I desire you to acquaint the Lords and Deputy Lieftenants of the east and North Rydings of Yorkshire with what orders I have sent you, and I doe not doubt but they will follow your example

"I am

"Gentlemen

"Your Most Affectionat friend and servant



"since the writiting of this letter a Gentleman is come from London that assuares mee almost all the Strand is burnt, and that a greate many Anababtists have been taken setting howses on fire as well as french and Dutch."

The writer of this letter was the second Duke, son of George Villiers, first Duke of Buckingham, the "Steenie" of James the First's Court, and who was stabbed by Felton, in 1628, leaving by his wife, Lady Katherine Manners, his son George, then very young, who was afterwards the most profligate and witty among the courtiers of Charles the Second's time. After a life of splendour, he died, in 1687, at a country inn, reduced to misery and want.

5. A MEMORANDUM, or AWARD, signed by SIR CHRISTOPHER WREN, Architect, addressed "To the Worⁿˡ. the Comᵗᵉ. of yᵉ. Publique Works of yᵉ. City of London," respecting the sum to be paid for brickwork performed "at the Keys of Fleet Ditch," the question being whether the price charged by the builder, viz., £13 10*s.* for a rod of work, applied to the customary statute rod of 272 feet of one and a half brick in thickness, or only to the facing of four-inch work set in "tarras." The great architect, after stating the pains he had taken to investigate the subject, gave his award in favour of the builder being paid the above named sum for the facing. It is signed on the margin:—

"Dated Octʳ 22 1673

C. Wren

"Robert Hooke."

"Tarras is a coarse sort of plaster or mortar, durable in the wet, and chiefly used to line basins, cisterns, wells, and other reservoirs of water."—REES'S *Cyclopædia.* It was made from a soft rock-stone, found near Collen, upon the lower part of the Rhine; it was burnt like lime, and afterwards reduced to powder by means of mills, and, being transported to Holland in large quantities, it obtained the name of "Dutch tarras;" the writer of the article adds, "it is very dear." This accounts for the apparently high price, for that day, allowed by the illustrious architect for this kind of cement.

6. AN AUTOGRAPH LETTER from VICE-ADMIRAL SIR HORATIO NELSON, K.C.B., &c., written after his victory of Aboukir, or the Nile, over the French fleet, commanded by Admiral Brueys, whose flag-ship, l'Orient, was blown up during the action:—

"Vanguard, Mouth of the Nile,
"August 8ᵗʰ, 1798.

"My Lord,

"Having the honor of being a free man of the City of London, I take the liberty of sending to your Lordship the sword of the Commanding French Officer Admˡ. (Mons. Blanquet) who survived after the battle of the 1ˢᵗ off the Nile, and request that the City of London will honor me by the acceptance of it, as a Remembrance that Britannia still Rules the waves, which that She may for ever do, is the fervent prayer of Your Lordship's

"Most Obedient Servant

Horatio Nelson

"Right Honᵇˡᵉ.
"Lord Mayor of London."

The sword of Admiral Blanquet, which is in the City Library, as well as Nelson's letter, is a rapier, 3 feet 3 inches long; the blade, of blued steel, is damascened with gold in the three flutings. In one is the Goddess of Justice, above whom is the Gallic cock, and a scroll inscribed **VIGELANCIE.** On the second fluting, in a gilt panel, is the motto, **VIVRE . LIBRE . OU . MOURIR.** The third hollow has a gilt panel, inscribed **POUR . LA . NATION . LA . LOI . & . LE . ROI.** The pouncing of the last word, Roi, can be traced, but the gilding has been removed. The handle has a double guard, one plain, the other a shell; and the pommel ends in a helmet, barred and plumed.

Nelson's letter is written with his left hand, having lost his right arm in the desperate boat attack at Santa Cruz, Teneriffe, July 24, 1797.

7. A Letter from Vice-Admiral Lord Collingwood, who was second in command under the immortal Nelson, at the battle of Trafalgar, and, for his services on that occasion, raised to the peerage, by the title of Baron Collingwood, of Coldburne and Hethpool, county Northumberland, Nov. 30, 1805:—

"Queen off Cadiz Feb. 21st 1806.

"My Lord,

"I have to-day received the honour of your Lordship's letter, accompanying Resolutions of thanks of the Court of Common Council of the City of London to the Officers & Men of his Majesty's fleet who engaged the Enemy on the 21st. Octr. last, which I shall have great pleasure in communicating to them, and also to Rear-Admiral the Earl of Northesk, the honour you have done him with myself in presenting us Swords and the freedom of the City.

"Nothing can be more gratifying to officers who in the faithful discharge of their duty to their King and Country have important services to perform, than to obtain by their conduct the approbation & esteem of their Countrymen.

"The pursuits of my Life, Sir, have ever had for their object the Glory of my King, and the interest of my country—while I live I will assert them with my best ability, and those occasions which advance me in the estimation of my fellow Citizens will be hailed as most promoting my personal happiness.

"I beg to offer my best thanks for the honour done me by the Court of Common Council, by enrolling me a Freeman of the first city in the world, and for the Sword they have been pleased to present me with, which as long as I can raise I will be ready to use in the defence of our Country.

"Your Lordship is pleased to ask me what artist I would wish to make the Sword?

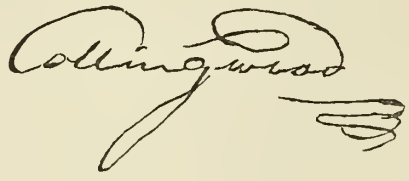
and what device? A Citizen whose skill can do justice to so elegant a gift—and a device that will shew to Posterity from whence it came—both of which I beg the favour of your Lordship to select.

" I have the honour to be

" My Lord

" With the highest respect & esteem

" Your Lordship's most obedient & most h^ble^. Servant,



" The R^t^. Hon^ble^. the
" Lord Mayor of London."

Exhibited by the CORPORATION OF THE CITY OF LONDON.

ORIGINAL MS. in the handwriting of ADMIRAL LORD VISCOUNT NELSON, in the possession of P. C. TOKER, ESQ., of the firm of Crespigny, Silk, and Toker, Doctors' Commons.

Extracts from the Diary of LORD NELSON, leaving England, in 1805, for the last time, to go to sea:—

" friday night at half past Ten drove from dear dear Merton where I left all which I hold dear in this world to go to serve my King & Country, may the Great God whom I adore enable me to fullfill the expectations of my Country, and if it is His good pleasure that I should return my thanks will never cease being offered up to the Throne of his Mercy. If it is His good providence to cut short my days upon Earth I bow with the greatest Submission, relying that He will protect those so dear to me that I may leave behind. His Will be done Amen Amen Amen.

" Saturday Sep^r^. 14^th^ 1805

" at Six o'Clock arrived at Portsmouth and having arraing'd all my business embarked at the Bathing Machines with Mr. Rose and Mr. Canning, at 2 got on board the Victory at S^t^ Helens who dined with me preparing for Sea.

" Sunday Sept 15^th^ 1805. (No entry.)

" Sunday Oct^r^ 20^th^ 1805, fresh Breezes SSW & Rainy, communicated with Phebe Defence

& Colossus who saw near forty Sail of Ships of War outside of Cadiz Yesterday Evening, but the wind being Southʸ. they could not get to the mouth of the Streight. We were between Trafalgar & Cape Spartel. The frigates made the Signal that they saw 9 Sail outside the Harbour, gave the frigates instructions for their guidance. & placed Defence Colossus & Mars between me & the frigates, at noon great gales & heavy Rain Cadiz NE 9 Leagues, in the afternoon Capt. Blackwood telegraphed that the Enemy seemed determined to go to the Westward, and that they shall not do if in the power of Nelson & Bronte to prevent them. At 5 telegraphed Capt. Bˡ. that I relied upon his keeping sight of the Enemy, at 6 o'Clock Naiad made the signal for 31 Sail of the Enemy NNE. The frigates and look out Ships kept sight of the Enemy most admirably all night and told me by signals which tack they were upon, at 8 We wore & stood to the SW and at 4 stood to the NE.

" Monday Oct 21ˢᵗ. 1805 at day light saw the Enemy's Combined fleet from East to ESE bore away, made the signal for order of sailing and to prepare for Battle, the Enemy with their heads to the Southward, at 7 the Enemy wearing in succession. May the Great God whom I worship grant to my Country and for the benefit of Europe in general a great and glorious Victory, and may no misconduct in any one tarnish it, and may humanity after Victory be the predominant feature in the British fleet. For myself individually I commit my life to Him who made me, and may his blessing light upon my endeavours for serving my Country faithfully, to Him I resign myself and the just cause which is entrusted to me to Defend.

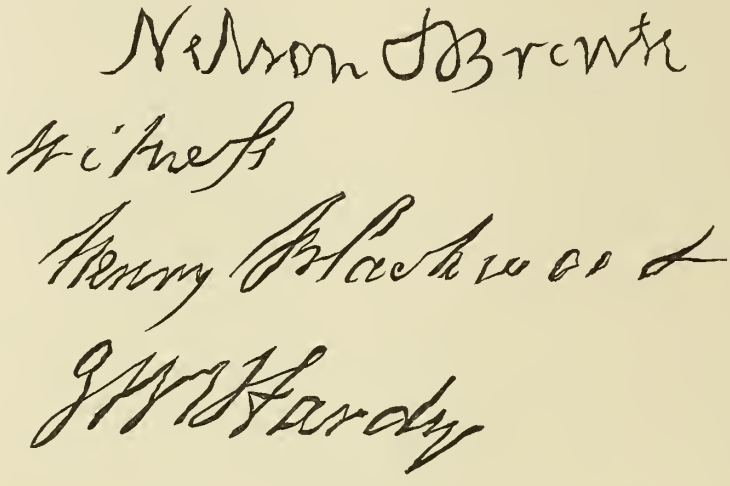
" Amen Amen Amen."

Here follows the Codicil (in duplicate), written by himself:—

" October the Twenty first one thousand Eight hundred and five then in sight of the Combined fleets of France and Spain distant about Ten miles.

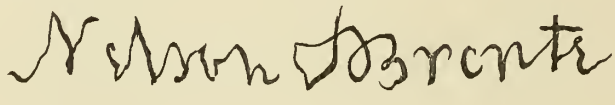
" Whereas the Eminent Services of Emma Hamilton Widow of the Right Honorable Sir William Hamilton have been of the very greatest service to our King & Country to my knowledge without ever receiving any reward from either our King or Country, first that she obtained the King of Spain's letter in 1796 to his Brother the King of Naples acquainting him of his intention to declare War against England from which letter the ministry sent out orders to then Sir John Jervis to strike a stroke if opportunity offered against either the arsenals of Spain or her fleets—that neither of these was done is not the fault of Lady Hamilton the opportunity might have been offered, secondly the British fleet under my Command could never have return'd the second time to Egypt had not Lady Hamilton's influence with the Queen of Naples caused letters to be wrote to the Governor of Syracuse that he was to encourage the fleet being supplied with every thing should they put into any Port in Sicily. We put into Syracuse and received every supply, went to Egypt & destroyed the French fleet. Could I have rewarded these services I would not now call upon my Country but as that has not been in my power I leave Emma Lady Hamilton therefore a Legacy to my King and Country that they will give her an ample provision to maintain her Rank in Life, I also leave to the beneficence of my Country my adopted daughter Horatia Nelson Thompson and I desire she will use in future the name of Nelson only, these are the only favors I ask of my King and Country at this moment when

I am going to fight their Battle. May God Bless my King & Country and all those who I hold dear. My Relations it is needless to mention they will of course be amply provided for.



On the envelope the great Admiral wrote—

" Codicil to my Last Will and Testament
" dated Sep^{r} 6th 1803



It was sealed with Nelson's coat of arms and supporters, granted to him, with his peerage, for his glorious victory of the Nile.

On the cover also is the attestation of Mr. Silk, the Proctor, who was Master of the Ironmongers' Company in 1818:—

" I do hereby certify that the Superscription on the other Side is of the genuine handwriting of the late Admiral Lord Viscount Nelson killed in Battle off Trafalgar, the present paper being the cover of a Codicil inclosed in the Box containing his last Will & testamentary Memoranda opened at No. 15 Knight Rider Street Doctors' Commons in the presence of

" William Earl Nelson
" Horatio Lord Viscount Merton
" Will^{m}. Haslewood, Solicitor
" Geo: Silk, Proctor
" Jn^{o}. Tyson, private Secretary

} to the Deceased

" GEO: SILK."

When Nelson received his death-wound, after giving several professional directions, his thoughts again turned towards the objects of his affection, and his last words to those around him were, " Remember that I leave Lady Hamilton and my daughter Horatia as a legacy to

London July 3rd 1832

Dear Sir

I had last night the Honor of receiving your Letter of the 2d Instant, and its Inclosures.

I shall be happy the Deputation referred to by you on Friday the 6th Inst at 12 o'clock.

I have the Honor to be dear Sir
Your most Obedient and faithful
humble Servant Wellington

Jer. Harman Esq
Broad Street

my country. Never forget Horatia." Then, with an effort, "Thank God! I have done my duty;"—and the greatest seaman that the world had seen was no more.

Alderman Joshua Jonathan Smith, Lord Mayor in 1810, a Member of the Ironmongers' Company, was co-executor of Lord Nelson's Will, with Lady Hamilton, to whom he acted the part of a kind friend in her distress, when she was deserted by all else. The hero's dying request has not been heeded.

Exhibited by PHILIP CHAMPION TOKER, *Member.*

THE ANSWER of the late DUKE of WELLINGTON to "the Merchants, Bankers, Traders, and others of the City of London," on the occasion of his Grace being insulted on his way through the City, on the anniversary of the battle of Waterloo, 1832, 18th June; in consequence of which outrage a meeting was held at the London Tavern, June 29th, Jeremiah Harman, Esq., in the chair, when an address, signed by 2,673 persons, was drawn up. A fac-simile of the letter, written by the Duke to Mr. Harman, appointing a day to receive the deputation, is here given:—

"London July 3 1832

"Dear Sir

"I had last night the Honor of receiving your Letter of the 2d Instant, and its Inclosures.

"I shall be happy the Deputation referred to by you on Friday the 6th Inst. at 12 o'clock.

"I have the Honor to be Dear Sir

"Your most obedient and faithful

"Humble Servant

"WELLINGTON"

"Jer. Harman Esq

"Broad Street"

The deputation attended at Apsley House, on Friday, 6th July, when Mr. Harman presented the address to his Grace, who read it, and then delivered to the deputation the following answer, the whole of which was in the handwriting of his Grace, and was written in their presence:—

"Gentlemen,

"The people have heretofore manifested their disapprobation of the opinions, the votes, and the actions, of publick men upon various occasions of publick expectation; and the excitement of the moment may in some instances have led to acts of riot and disorder.

"But on these former occasions the publick had not been excited to violence and outrage against the property and persons of individuals by the speeches of gentlemen of influence, and by the publications of a licentious press; nor had the people been urged to form "*Unions in*

every parish of all the middling classes with the working or operatives," for the purpose of controuling and overruling the Government and Parliament.

" It is these combinations upon which a great authority has pronounced the judgment that their permanent existence is inconsistent with good order and the safety of State, which have occasioned the continuance of excitement after all pretext for it had ceased; and the insecurity of persons and of property which is obvious at the present moment, and of which the treatment of myself in the middle of the day, in the most frequented communication of the capital, affords a flagrant example.

" I say that the pretext for the continuance of excitement had ceased, because the Bill upon which I had differed in opinion from many whom I have now the honor of addressing, had become the law.

" It was my duty to submit to it; and farther, to facilitate its execution by every means in my power. It is not extraordinary that you, Gentlemen, who are at the head of the great banking and commercial establishments of the country,—who are interested in the prosperity of its agriculture, and of every branch of its manufactures and commerce,—who have among you men possessed of the largest landed properties, and others of the largest capitals, should consider the events which you have noticed, not merely as they may affect an individual or a party.

" Gentlemen, you know that manufactures and commerce cannot flourish, and that capital must disappear, where political agitation, dissention, and disturbance prevail; that there can be no security for person or property; that there must be a cessation of business, and a stagnation of employment, by which all classes must suffer, but most particularly that class whose comfort and subsistence depend upon the daily produce of their labour.

" Whether you look back to the history of your own country, to the events of our times in neighbouring countries, or to those which we have again witnessed abroad within the last two years, you must consider the suggestion to the people to assume a direct and active controul over the Government and Parliament, as equally inconsistent with the Constitution of the British Empire and injurious to the people themselves.

" Such an assumption and exercise of sovereignty by the people over those by whom they ought to be governed must lead to violence and outrage, and, finally, to those contests and misfortunes and that degradation of which we have at this moment before our eyes the example in a neighbouring capital, as well as the recorded evidence of history in our own country, and the test of experience in other parts of Europe.

" Circumstances having exposed me to be attacked as I was, I beg leave to return my cordial and heartfelt acknowledgments for the interest which you have expressed for me as an individual.

" It gives me great satisfaction to be able to assure you that the feelings manifested by your fellow citizens, resident in that part of the Metropolis through which I passed on the day to which you have adverted in your address, entirely correspond with your own. Many of them, as well as their families, offered me an Asylum in their Houses; and I am convinced that there was not one who would not have made every exertion to protect me from injury."

Exhibited by THOMAS HOWARD, *Member.*

AN AUTOGRAPH LETTER from ARCHIBALD, ninth EARL of ARGYLL, written to his son John, on the morning of his execution. The Earl had been condemned to death for high treason, in 1681, but escaped from his confinement in the disguise of a lady's page, and fled to Holland, where he collected some forces, and made a landing in Argyleshire, in 1685, in the first year of the reign of James II., when, being defeated, he was again made prisoner, and was beheaded at the Market Cross, Edinburgh, on his former sentence, June 30, 1685 :—

" Edr Castle 30 June 85

" Dear Jhone

" We parted sudenly but I hope shall meete hapily in heaven. I pray God bless you and if you seeke him he will be found of you. My wyffe will say all to you pray Love and respect her

" I am

" Yr Loving Father

" ARGYLL "

" For Mr. Jhone Campbell "

Archibald, ninth Earl, was the son of Archibald the eighth Earl, first and only Marquess of Argyll, the " Gillespie Grumach " in SIR WALTER SCOTT'S *Legend of Montrose*, where his character contrasts strongly with that of his rival, the chivalrous James Graham. By his wife, Mary Stewart, daughter of James, third Earl of Moray, the ninth Earl was father of Archibald, who became first Duke of Argyll, and of John Campbell, of Mammore, to whom the above letter was addressed, who was sometime M.P. for Argyleshire, and whose son John became fourth Duke of Argyll.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A.

MINIATURE PORTRAITS,

IN ENAMEL, OIL, WATER-COLOURS, AND CRAYONS.

" Look here, upon this picture, and on this,
The counterfeit presentment of two brothers."

Hamlet, Act iii, *Sc.* 4.

A LARGE PORTRAIT, in enamel, of ANTHONY of BOURBON, who became KING of NAVARRE, by his marriage with Jeanne D'Albret; born 1518, died 1562. The Prince is represented with a light beard and a moustache, in a dark brown velvet dress, enriched with gold, and wearing a white fur tippet and black cap; a gold chain, with a medal on his breast. In the right hand corner are the initials **I. I.** Size, $7\frac{3}{8}$ inches by $5\frac{3}{8}$ inches. From the Soltikoff Collection. Anthony of Bourbon's great son, Henri Quatre, was father of Louis XIII., whose eldest son was Louis XIV.; and a younger son, Philip, Duke of Orleans, was ancestor of the late King of the French, Louis Philippe, father of H. R. H. the Duc d'Aumale.

A LARGE ENAMELLED PORTRAIT of JEANNE D'ALBRET, QUEEN of NAVARRE. This very fine enamel represents the Princess in a rich dress, low in front, with a thin white chemisette, and lace collar, and a string of large pearls; the head-dress is ornamented with pearls; size, 12 inches by $9\frac{1}{2}$ inches. This Princess, celebrated as the mother of Henri Quatre, one of the greatest monarchs that sat on the throne of France, was born at Fontainebleau, in 1528, and was the eldest child of Henri II., King of Navarre, and Marguerite d'Angoulême, sister of Francis I., King of France. In her thirteenth year she was united, against her inclination, to the Duke of Cleves, which union was cancelled by Pope Paul IV., and Jeanne then married, in 1548, Anthony Bourbon, son of Charles, Duke of Vendôme. On the death of her father she became Queen of Navarre, and being a zealous Protestant, she interdicted the Romish faith throughout her dominions, caused the New Testament to be translated in the Basque dialect, and freely circulated. Her illustrious son was born at Pau, in 1553, and two months before his marriage with Margaret of Valois, Queen Jeanne died, June 9, 1572.

The Duc D'Aumale, as a member of the House of Orleans, is a lineal descendant of Jeanne D'Albret and Anthony of Bourbon, whose ancestor, St. Louis IX., was son of Louis VIII.,

who married, when Dauphin, Blanche of Castile, whose mother, Eleanor Plantagenet, was daughter of Henry II., King of England. Two of the characters in SHAKSPEARE'S *King John*, are Lewis the Dauphin, and Blanche, daughter to Alphonso, King of Castile, and niece to King John. The poet alludes to this alliance, which was remarkable for its happiness:—

> "That daughter there of Spain, the Lady Blanch,
> Is near to England; look upon the years
> Of Lewis the Dauphin, and that lovely maid," &c.
>
> *Act* ii, *Sc.* 2.

Exhibited by HIS ROYAL HIGHNESS THE DUKE D'AUMALE.

A CASE, containing TWENTY-SIX MINIATURES, and an INTAGLIO, and called "The Tudor Portraits," in the possession of his Grace the Duke of Buccleuch, K.G. At the upper part are the portraits of Henry VII., by Holbein, and of his Queen, Elizabeth of York (artist supposed to be John Hoskins), and of their son, Henry VIII., by Holbein. In the centre, within a small black frame, the portraits are repeated of Henry VII. and his Queen, and Henry VIII., who has on his right his first wife, Katherine of Arragon, by Holbein, and below is their child, Mary Tudor, afterwards Queen, painted by Sir Antonio More. On the left of Henry VIII. is his second consort, Anne Boleyn, by Holbein, and below is their child, in a dark dress, with pearl necklace, Elizabeth Tudor, afterwards Queen, painted by Hillyard. Between his sisters is the portrait of Edward VI., by Holbein. There is none of his mother, the amiable Jane Seymour. Beneath the black frame is a very fine large sized miniature, by Holbein, of Henry's fifth wife, Catherine Howard, with her name inscribed; she wears a low dark coloured dress with white sleeves, and a jewelled necklace. On one side, in the large case, are the portraits of Queen Elizabeth, by Hillyard; of Prince Edward, when very young, by Holbein, in a small white and black frame, enamelled with blue and gold; of Katherine of Arragon, by Holbein, in a dark close fitting dress, with a white skull cap; a fine onyx intaglio, ascribed to Valerio Vincentino, cut with profiles of Mary, Queen of Scots, and Henry Darnley; a miniature of Queen Elizabeth, by Hillyard, in a green dress, with purple drapery at the back of her head; another portrait, by the same artist, of Elizabeth, when aged, in a large white upright frill; Anne of Denmark (Queen of James I.), by J. Oliver; on the other side is a portrait of Henry VIII., by Holbein; two miniatures of Elizabeth, by her favourite artist, Hillyard, one as Princess, in a stiff dress, and wearing red hair, and the other as Queen; two portraits, by Holbein, of Edward VI.; one in a close dark dress and a cap, and another a three-quarter profile; the series closes with a miniature, by J. Oliver, of Frederick, King of Bohemia.

Rodri Mawr, or Roderick the Great, paramount Prince of all Wales, who died in 877, divided his dominions among his three sons, Anarawd, Cadell, and Mervyn. The second son, who inherited as Prince of South Wales, was the father of the famous lawgiver, Howel Dha, or the Good, of whom SPENSER sings—

> "And Howel Dha shall goodly well indew
> The salvage minds with skill of just and trew."
>
> *Faerie Queene*, *Book* III, *Canto* 3.

He assumed the title of King of all Wales, and died in 948, "sore bewailed of all men, for he was a prince that loved peace and good order, and that feared God."—*Powel.* Howel Dha's great grandson, was Tewdar Mawr, or Tudor the Great, Prince of South Wales, slain in 997, leaving a son and successor, Rhys ap Tewdar, from whom, ninth in direct descent, was Sir Owen Tudor, who was born at Penmynidd, four miles from Beaumaris, where some remains still exist of the seat of his ancestors. He received his name from his godfather, the renowned Owen Glendower, and was one of the band of Welchmen who fought at Agincourt, under "Davy Gam, Esquire," and helped to repel the charge of the Duc d'Alençon, a service which "Henry of Monmouth," as the Welch loved to call the heroic king, rewarded by making Owen Tudor, whom he styled *Nostre cher et foyal*, one of the Esquires of his body. He held the like office, after the death of Henry V., to his unhappy son, and kept guard on the young King's person, at Windsor Castle, which brought him under the notice of the widowed Queen Katherine, and their marriage excited great surprise in England and France. Speed, speaking of Owen Tudor, says, "The meanness of his estate was recompensed by the delicacy of his person, so absolute in all the lineaments of his body, that the only contemplation of them might make a queen forget all other circumstances." Owen Tudor fought on the side of Henry VI., against the York faction, and, being taken prisoner at the battle of Mortimer's Cross, in 1461, was beheaded, by order of the Duke of York, afterwards Edward IV. From the marriage of Queen Katherine with Owen Tudor have descended all the sovereigns of England, since Richard III. They had two sons (a third, Owen, became a monk), of whom the second, Jaspar Tudor, created Earl of Pembroke, in 1452, was a zealous Lancastrian leader, in the reigns of Henry VI., Edward IV., and Richard III. He held a command at Bosworth, and is alluded to by Shakspeare as "redoubted Pembroke," and—

"The Earl of Pembroke keeps his regiment."

The eldest son was Edmund Tudor, called of Hadham, and created, in 1452, Earl of Richmond, by his half-brother, Henry VI. He married the Lady Margaret Beaufort, only daughter and heir of John, Duke of Somerset, who was grandson of John of Gaunt. Their only child was Henry Tudor, afterwards King Henry VII., who was born in 1456, in which year his father died. His widow, so famed for her patronage of learning, married, secondly, Sir Henry Stafford, and thirdly, Lord Stanley, afterwards Earl of Derby, who played so conspicuous a part in the fortunes of Henry Tudor, who calls him "Our father Stanley" (Richard III.), and who placed on his step-son's head the royal crown, at Bosworth Field, which Richard lost there with his life, August 22, 1485:—

"Lo, here, this long-usurped royalty,
From the dead temples of this bloody wretch,
Have I pluck'd off to grace thy brows withal."

Margaret, Countess of Richmond, the title by which she is best known, lived till 1509, the last year of her son's reign; she had no issue by her two last unions.

Henry Tudor would not have been so readily acknowledged as King, if he had not previously agreed to marry the Princess Elizabeth of York, eldest daughter of Edward IV., and who became, when her two brothers had been—

"By their uncle cozen'd
Of comfort, kingdom, kindred, freedom, life,"

the true heir to the throne; and to give his usurped title a better claim, the unscrupulous Gloster sought to marry his niece:—

> "The sons of Edward sleep in Abraham's bosom,
> And Anne, my wife, hath bid the world good night.
> Now, for I know the Bretagne Richmond aims
> At young Elizabeth, my brother's daughter,
> And by that knot looks proudly on the crown,
> To her go I, a jolly thriving wooer."
>
> *King Richard III., Act* iv, *Sc.* 3.

Bacon says of Henry VII., "He rested on the title of Lancaster in the main, using the marriage and victory as supporters." Henry was crowned Oct. 30, 1485, but his marriage with the Princess Elizabeth was not solemnized until the 18th of January following, "with a greater appearance of universal joy than attended either his first entry or his coronation. Though virtuous, amiable, and obsequious to the last degree, she never met with a proper return of affection or even of complaisance from her husband."—*Bacon.*

The Queen's coronation did not take place until the 25th of November, 1587, so jealous was Henry that his right to the throne should be derived from the House of York. The children of this union, of "the white rose with the red," were three daughters and three sons. The eldest daughter, the Princess Margaret Tudor, married the chivalrous James IV., King of Scots, and their grand-daughter, the beautiful Mary Stuart, Queen of Scots, was mother of James, sixth of Scotland and first of England, ancestor of Her Majesty QUEEN VICTORIA. The second daughter, the Princess Mary Tudor, married, first, Louis XII., King of France, and secondly, Charles Brandon, Duke of Suffolk, an alliance which occasioned the following lines:—

> "Cloth of frieze, be not too bold,
> Though thou art match'd with cloth of gold;
> Cloth of gold, do not despise,
> Though thou art match'd with cloth of frieze."

Yet, although Charles Brandon's father and grandfather were only Knights, they were lineally descended from Edward I., and Eleanor of Castile, through Bohun and Wingfield. From the two daughters of Suffolk and Mary Tudor, Frances and Eleanor Brandon, many noble English houses are descended. The Queen of Henry VII. died 1502-3, in child-birth of her third daughter Katherine. Of their sons, the youngest, Edmund, died young, the eldest was Arthur, Prince of Wales, born in 1486, and married in 1501 to Katherine, daughter of Ferdinand, King of Arragon; the prince died in 1502, without issue. The second son, Henry, afterwards king, was obliged by his father to engage to marry his brother's widow, to save her rich dowry from being restored. Henry VII. died April 21, 1509, and was buried, with his Queen, in the magnificent chapel called by his name, which he had built at the east end of Westminster Abbey. He was succeeded by his son as Henry VIII., who in June 24, 1509, married as his first wife the aforesaid Princess Katherine, a dispensation having been obtained from the Pope. After having been married to her for fourteen years, the King pretended that—

> "The marriage with his brother's wife
> Has crept too near his conscience."

Whereas, in truth,

> " His conscience
> Had crept too near another lady."
>
> *King Henry VIII., Act* ii, *Sc.* 2.

He divorced his excellent Queen, whose character is invested with so much dignity and interest, in 1533, having had three children by her, of whom only Mary, afterwards Queen, survived infancy. Henry's second wife was Anne Boleyn, a Maid of Honour to Queen Katharine, daughter of Sir Thomas Boleyn (whose wife was Elizabeth Howard, daughter of Thomas, second Duke of Norfolk). Our great Poet makes Charles Brandon say of her,—

> " She is a gallant creature, and complete
> In mind and feature: I persuade me from her
> Will fall some blessing to this land, which shall
> In it be memoriz'd."
>
> *King Henry VIII., Act* iii, *Sc.* 2.

That blessing was ELIZABETH, afterwards Queen of England. After three years' union, the King's affections were transferred to Jane Seymour, to gratify which, Anne Boleyn was arraigned under false pretences, and executed May 19, 1536, and the day after, Henry married his third and best-loved wife, who was daughter of Sir John Seymour (father of the Protector Somerset), by his wife Margaret, daughter of Sir John Wentworth. Jane Seymour died in child-birth, 14th October, 1537, leaving one son, afterwards King, as Edward VI. King Henry married fourthly Anne, daughter of John III. Duke of Cleves, in 1539, whom he divorced the same year, to make way for his fifth wife, Catharine Howard, daughter of Sir Edmund Howard, Marshal of the English Army at Flodden Field. She was beheaded February 13, 1543, in which year the King married his sixth and last wife,—a widow of two husbands,—Catherine, daughter of Sir Thomas Parr, of Kendal, descended from Edward III. through Fitz-hugh and Nevill.* Catherine Parr narrowly escaped the fate of her predecessors, by the death of the King in 1547, January 28, when he was succeeded by his only son, born of Jane Seymour, " Edward, the spotless Tudor," as Southey calls him; and as Wordsworth finely says of him,—

> " King, child, and seraph, blended in the mien
> Of pious Edward, kneeling as he knelt
> In meek and simple infancy."

Edward VI. was born 12th October, 1537, crowned 20th February, 1547, by Cranmer, and died 6th July, 1553, having been prevailed upon in his last enfeebled hours of disease, by the ambitious Dudley, Duke of Northumberland, to declare as his successor, the ill-fated and accomplished Lady Jane Grey, a grand-daughter of Charles Brandon and Mary Tudor. She was actually *proclaimed* Queen of England, but after thirteen days was obliged to give way to King Edward's next sister, Mary, and was beheaded with her husband, Lord Guildford Dudley, and his father, August 22, 1553.

Queen Mary, born February 8, 1515, crowned 1553, married Philip of Spain, and died without issue November 17, 1558, when she was succeeded by her half-sister, the daughter of Anne Boleyn.

* It is remarkable that the six wives of Henry VIII. were, like himself, descended from King Edward I.

Queen Elizabeth, the last of the Tudors, was born September 7, 1533. She was baptized by Cranmer, by whom her mother was married to Henry VIII., and having been educated in her faith, as a Protestant, she was looked upon with great jealousy by her sister, Queen Mary, at whose death Elizabeth's accession was hailed with great joy; yet only one Bishop, Oglethorpe of Carlisle, could be prevailed upon to crown her, January 15, 1559. Her glorious reign extended to forty-five years, and she died, aged 70, March 24, 1603. On her death-bed she was questioned respecting the succession, when her answer was that she would have a King for her heir, and when further urged she replied, "Who but my cousin, the King of Scots." This was James VI., son of the ill-fated Mary, Queen of Scots, who, after a long imprisonment in England, was beheaded by Elizabeth's order, the great blemish of her reign. King James was doubly descended from Henry VII., as his grandmother, that King's daughter, Margaret Tudor, married for her second husband Archibald Douglas, and their daughter, Margaret Douglas, married Matthew Stuart, Earl of Lennox, and their son Henry, Lord Darnley, became the husband of Mary, Queen of Scots, and father of James, the first King of Great Britain, in whose person centred the blood of the Saxon Kings, in unbroken descent from CERDIC, of the Plantagenets, the Tudors, and his own long line of Stuarts, and Scottish Princes; and from him all the succeeding Royal families of England are descended.

The present Duke of Buccleuch is descended, through Montagu and Seymour, from the Lady Catharine Grey, sister of the unfortunate Lady Jane, wife of Edward Seymour, and daughter of Frances Brandon, before mentioned, eldest daughter of the Princess Mary Tudor, and wife of Henry Grey, Marquis of Dorset.

G. R. F.

A CASE, containing MINIATURE PORTRAITS, by Samuel Cooper, of the Protector, OLIVER CROMWELL, his wife ELIZABETH, and their daughter, MRS. CLAYPOLE, in the possession of His Grace the Duke of Buccleuch, K.G. The miniature of the Protector is an oval, in an unfinished state, the face only being completed; he has brown flowing hair, and wears a plain falling collar. The portrait of Cromwell's wife is in an oval, finished; her hair is dark brown flowing to her shoulders; she is in a dark blue dress almost concealed by a scarf; a white chemisette is secured by a turquoise brooch, and she wears a pearl necklace; her complexion and eyes are dark; a curtain behind her head completes the picture. The Protector's second and favourite daughter, Elizabeth, who married John, son of Sir John Claypole, Knight, Clerk of the Hanaper, is painted in an oval, very highly finished; she is in a light blue dress, edged with white, and falling off the shoulders; she wears a pearl necklace, and in the left ear is a large pearl; her eyes are blue, like her father's, her complexion fair, her hair light brown in corkscrew curls; the countenance is very pleasant; she died at the age of 29, in 1658, only a short time before her father.

Samuel Cooper, one of the most eminent of English miniature portrait painters, born in 1609, was the nephew and pupil of John Hoskins; he died in 1672. He was highly successful in painting the heads of his subjects, and especially in depicting the hair. Cooper's wife, and the mother of Alexander Pope, were sisters.

Exhibited by HIS GRACE THE DUKE OF BUCCLEUCH, K.G.

A Series of Thirteen Miniature Portraits, in the possession of Charles Sackville Bale, Esq.:—

1. A Miniature Portrait of Jane Seymour, third Queen of Henry VIII., mother of Edward VI.; circular, $1\frac{3}{4}$ inch in diameter, by Hans Holbein. The Queen is represented in a black dress, cut square and low on the shoulders; she wears round her neck two gold chains, from one hangs a jewel, and from the other a medallion; hair light brown, laced with gold, eyes dark, complexion fair, soft and pleasing features; the head-dress is of that peculiar pyramidal shape seen in portraits of this time, and is embroidered with gold; behind it hangs a black veil; a bunch of heart's-ease is attached to the side of the head; on the blue back-ground is inscribed in gold letters, ANo. XXV. Jane Seymour, the best-loved of Henry's wives, was the daughter of Sir John Seymour, Knight of the body to King Henry VIII., and sister of Edward Seymour, afterwards Duke of Somerset, the Protector to his nephew, Edward VI. She was married to the King, May 20, 1536, and died October 14, 1537, two days after giving birth to her son Edward. The popular belief that the Cæsarean operation was performed is given in a ballad, of which part runs as follows:—

"The surgeon was sent for,
He came with all speed,
In a gownd of black velvet
From heel to the head.

"He gave her rich caudle,
But the death-sleep slept she;
Then her right side was opened,
And the babe was set free."

2. A Miniature Portrait of the Princess Mary Tudor, afterwards Queen of England, born February 8, 1515, died November 17, 1558. Circular, 2 inches in diameter, by Hans Holbein, on card. The Princess is represented at about the age of 15, half-length, full face, in a black dress, with high collar, having round her neck a gold jewelled chain, from which hangs an order. Beneath the jacket is a tight-fitting dress of gold, embroidered and seeded with pearls, as is also her frill ruff. On her head is a tight-fitting cap of gold net-work, and on the left side of her head are two roses, white and red; her hair is light brown, eyes grey. On the blue background is the word *Ano*, but no date.

The Princess was the eldest daughter, but the third child (her two brothers dying quite infants) of Henry VIII. and his first Queen, the excellent and ill-used Catherine of Arragon, and at the premature death of her half-brother, Edward VI., succeeded to the throne; she married Philip of Spain in 1554, and died in 1558, without issue.

3. A Miniature Portrait of Elizabeth Tudor, Queen of England, born Sept. 7, 1533, died March 24, 1603. Oval, $2\frac{3}{8}$ inches by $1\frac{3}{4}$ inch, by Nicholas Hillyard. The Princess is drawn in a dark, low dress, covered with lace embroidery, with a white stomacher, and having on her breast, as an ornament, a gold antelope, one of the badges of the House of Lancaster (through de Bohun). She wears a highly-jewelled necklace, and her hair, which is yellow, or

golden, is also jewelled and much "puffed." A large expanded lace frill is around her neck, and on her head a light lace cap. Her eyes are dark, the features prominent, and commanding. The blue background is without date or inscription.

4. A MINIATURE PORTRAIT of MARY STUART, Queen of Scots. Oval, 2 inches by $1\frac{1}{4}$ inch, by Nicholas Hillyard. The Princess is drawn in a plain black dress, buttoned up in front, wearing a frill ruff, and a necklace of silver open-work in two turns, and from which hangs a jewel. The hair is light, turned back from the forehead, under a black cap folded over in the Italian fashion; complexion very fair, blue eyes, and a most pleasing expression of face. On the blue background is inscribed in gold letters, "*Ano Dni*, 1579, *M. R.*," which date was when Mary was in the thirty-eighth year of her age, and the eleventh year of her cruel imprisonment in England.

5. A MINIATURE PORTRAIT of HENRY FITZROY, Duke of Richmond. Circular, $1\frac{3}{4}$ inch in diameter, painted on the back of a playing card, the ace of hearts. He is drawn in a white night-dress, open in front, and wears a scull-cap, of white with black and gold net-work, entirely concealing the hair, and tied under the chin; the eye-brows are of light brown; on the blue back-ground is inscribed in gold letters, "HENRY DYCK, OFF RICHMOND, ÆTATIS, SVÆ. XV°."

Henry Fitz-roy was the natural son of Henry VIII., by Elizabeth, daughter of Sir John Blount, widow of Gilbert Lord Talboys, and was born in 1519. By his father, who was greatly attached to him, he was, at six years old, created a Knight of the Garter, Duke of Richmond and Somerset, and at eleven years old he was appointed Lieutenant of Ireland. He was educated at Windsor with the accomplished Henry Howard, Earl of Surrey, whose sister, Lady Mary Howard, the young Duke married. He died in 1536, at the early age of seventeen; he was a youth of great promise, skilled in languages, and in all martial exercises.

6. A MINIATURE PORTRAIT of SIR WALTER RALEIGH; an oval, 2 inches by $1\frac{1}{2}$ inch, enclosed in a gold case, highly enriched with enamel. This eminent man is represented in a red dress, embroidered with diagonal brown bands, the sleeves purfled. He wears a red hat, low in the crown, with the wide brim turned up; a plain white standing collar is tied under the chin, with white strings; his eyes are grey, hair brown and short, with moustache, and the beard clipped. There is no inscription. A memoir of this gallant soldier and accomplished courtier is given in the list of Mr. Young's Portraits.

7. A MINIATURE PORTRAIT, said to be that of HENRY CAREY, first Lord Hunsdon, K.G.; oval, on card, $1\frac{7}{8}$ by $1\frac{5}{8}$ of an inch, by Nicholas Hilliard. This personage, who is advanced in years, is drawn in a white pounced dress, with gold buttons up the front, and jewelled; with a rich lace ruff over a falling collar of the same. He wears a blue ribbon of the Garter. On his head is a black velvet cap, with jewelled band of gold buttons, and a white feather; the face is pale, with a resolute expression, eyes grey, hair, beard, and moustache white. On the light blue back-ground is inscribed "*Ano Dni*, 1605." This date is nine years after the death of Henry Carey,

the first Lord Hunsdon, who was born 1526, and died 1596. A memoir of this excellent and sturdy old nobleman is here given, on account of his relationship to Queen Elizabeth.

Sir HENRY CAREY, first Lord Hunsdon, K.G., was cousin-german to Queen Elizabeth, his father, Sir William Carey, Esquire of the body to Henry VIII., having married the lady Mary Boleyn, sister to the ill-fated Anne Boleyn, second wife of the King, and by him mother of England's great Queen. Lord Hunsdon held many important offices, and among them that of Captain of the Band of Gentlemen Pensioners. In this capacity he is introduced by Sir Walter Scott in "Kenilworth," and in the stormy scene wherein Leicester's marriage with the hapless Amy Robsert is discovered, the angry Queen exclaims, "Cousin of Hunsdon, order out your band of pensioners, and take him into instant custody,—I say, villain, make haste," vol. ii., chap. 17. Lord Hunsdon's grandfather, Thomas Carey, descended from Sir John Carey, Chief Baron of the Exchequer in the Reign of Richard II., married Margaret, second daughter and co-heir of Sir Robert Spencer, Knight, by his wife, the Lady Eleanor Beaufort, eldest daughter and co-heir of Edmund Beaufort, Duke of Somerset, K.G., who is the "proud Somerset" in SHAKSPEARE'S Second Part of *King Henry VI.*, and grandson of John of Gaunt, "Time-honour'd Lancaster." Lord Hunsdon, "a fast man to his Prince, and firm to his friends and servants," is an ancestor to Admiral Lord Nelson, his grand-daughter, Blanche Carey, having married Sir Thomas Wodehouse, Bart., and their daughter, Anne, became the wife of Robert Suckling, whose great grand-daughter, Catharine Suckling, was the mother of England's immortal sailor. The present Viscount Falkland, Lucius Carey, who is also Baron Hunsdon, is descended from Sir John Carey, uncle of the first Lord Hunsdon, and, in virtue of his Royal descent, quarters the arms of Carey with those of Spencer and Beaufort (*France* and *England*).*

8. A MINIATURE PORTRAIT of HENRY, PRINCE of WALES, K.G., born 19th February, 1593, died 6th November, 1612. This young Prince, eldest son of James I., is represented in a black embroidered dress, with a white lace collar, embroidered with black; he has long flowing brown hair, blue eyes, and fair complexion; on the red back-ground is inscribed "*Ano Dni*, 1594, ÆTATIS, SUÆ XX."

9. A MINIATURE PORTRAIT of HENRY WRIOTHESLEY, third EARL of SOUTHAMPTON, K.G., was born about 1560, died 1624. An oval, $1\frac{7}{8}$ by $1\frac{1}{2}$ of an inch, said to be by Isaac Oliver. The Earl is drawn in a black satin gown, over which falls a double lace frill with hanging strings; his hair is dark brown, brushed back from the forehead, with moustache and pointed beard; eyes and complexion dark; on the blue back-ground, in gold letters, is inscribed the date, 1623; and the monogram of the artist, Φ, but Isaac Oliver died in 1617.

John Wriothesley was Garter King at Arms, in the reign of Richard III.; his younger son William was York Herald, who left a son, Thomas Wriothesley, Clerk of the Signet, Coroner and Attorney in the Court of Common Pleas, and Secretary of State, 30 Henry VIII., Ambassador to the Spaniards, and for his various services created, in 1544, Baron Wriothesley, and the next year he became Lord Chancellor and a K.G., and was named by the King one of his executors, and of the Council to his son. In 1 Edward VI., he was created

* From *The Royal Descent of Nelson and Wellington from Edward I., King of England*, by GEORGE RUSSELL FRENCH.

Earl of Southampton, 1547. He died in 1550; by his wife Jane, daughter of William Cheney, he had his eldest son and successor, Henry, second Earl of Southampton, who married Mary, daughter of Anthony Browne, Viscount Montagu, by whom he had his son, Henry, who, in 1581, succeeded as third Earl. This nobleman served under the Earl of Essex at Cadiz, and was concerned in his plots, tried, condemned and attainted, but his life was spared. James I., restored him in blood, and granted a new patent of his title, made him a K.G., Captain of the Isle of Wight, a Privy Councillor, and Colonel of a Foot Regiment. He died in the Netherlands in 1624, leaving by his wife Elizabeth, daughter of John Vernon, of Hodnet, county Derby, his son and successor, Thomas, fourth Earl of Southampton, a K.G., who was at Edge Hill with Charles I., and at the Restoration was made Lord High Treasurer. He married three wives, but having no surviving male issue at his death, in 1667, the title became extinct. The second daughter of his first marriage was Rachel, the admirable wife of Lord William Russell, who was executed 1683, and their son was Wriothesley, second Duke of Bedford. One of the titles by which the original of the miniature is best known, is "the friend of SHAKSPEARE," who dedicated the first heir of his invention, his *Venus and Adonis*, in 1593, and also his second poem, *The Rape of Lucrece*, in 1594, to the Earl of Southampton. The pointed beard, worn by the Earl and other military men of his time, was called the "stiletto beard," and is alluded to in a ballad on beards, written in the middle of the seventeenth century:—

"The steeletto beard,
O it makes me afeard,
It is so sharp beneath;
For he that doth place
A dagger in his face,
What wears he in his sheath?"

From *Le Prince d'Amour*, 1660.

10. A MINIATURE FULL-LENGTH PORTRAIT, by Isaac Oliver, of unusual size, 9½ inches by 6¼ inches, painted on card, and signed by the artist, "*Isaac Oliverus fecit* 1616." The portrait is that of RICHARD SACKVILLE, third EARL of DORSET, who is drawn in a white body dress (a gorget round the neck), richly embroidered in gold and colours; the trunk-hose is of blue and red, party-coloured, the blue being powdered with suns, stars, half-moons, and crescents, and the red embroidered with diagonal lines and upright bands; he wears light blue hose, with large gold clocks, and white shoes, having large rosettes. His hair is dark brown, with moustache, and cut pointed beard; round his throat is a standing lace collar, and on his wrists are turned-up cuffs and lace ruffles. His right hand rests on a highly plumed helmet, placed upon a table, which is covered with crimson velvet, embroidered; beside it are his gauntlets; the rest of his armour is scattered on the floor, which represents a Persian carpet over Indian matting, all exquisitely finished. The back-ground is a tent of blue hangings, the canopy being fringed with silver. This miniature is considered to be one of the finest specimens of Isaac Oliver's careful finish, and wonderful accuracy of detail. Richard Sackville, born 1589, eldest son of Robert, second Earl of Dorset, by his wife, Mary, daughter of Thomas Howard, Duke of Norfolk, succeeded his father in 1609, in which year he married the celebrated Anne Clifford, daughter and sole heir of George, Earl of Cumberland, and died in 1624, without surviving male issue, but leaving two daughters, Margaret, married to John, second Earl of Thanet, and Isabella, married to James, third Earl of Northampton. This fine portrait was purchased at the sale of Mr. Jeremiah Harman's paintings.

11. A MINIATURE PORTRAIT of DR. DONNE; oval, $1\frac{3}{4}$ by $1\frac{1}{2}$ inch, by Isaac Oliver. In a dark dress, with a stand-up ruff; hair dark brown, with moustache, and pointed beard; eyes and complexion dark. On the back-ground is the date 1616, and the monogram, Φ, of the artist. John Donne's parents were of the Romish persuasion, which he left for the Protestant faith. After travelling in Italy and Spain, he was appointed, on his return to England, Secretary to Sir Thomas Egerton, Keeper of the Great Seal, whose favour he lost on his clandestine marriage, in 1602, with Anne, daughter of Sir George More, Knight, of Loseley, whose sister Elizabeth was the Lord Keeper's wife. In 1614 he entered into holy orders, was appointed, by James I., one of his chaplains, and obtained his degree of D.D. from Oxford. In 1621 he was made Dean of St. Paul's, and shortly after became Vicar of St. Dunstan in the West. Born 1573, died 1631.

12. A MINIATURE PORTRAIT of WILLIAM HAMILTON, second DUKE of HAMILTON, K.G.; born December 14, 1616; died December 11, 1651. Oval, $1\frac{3}{8}$ by $1\frac{1}{8}$ of an inch; by Samuel Cooper. This nobleman is represented in a brown dress, enriched with gold, over which falls a lace collar. His hair is dark brown, straight on the forehead, but flowing on the shoulders, the ends tied with black ribbons; the beard is shaved close. The portrait is without date, and is enclosed in a white enamelled case, highly enriched. The second Duke of Hamilton, like his brother James, the first Duke, who was beheaded after the battle of Preston, 1648, was a zealous Royalist, and having raised a troop of horse for the cause of Charles II., whom he joined at Worcester, was shot through the leg at that fatal field, September 3, 1651, from the effects of which he died in December following. Not leaving male issue, his niece, Anne Hamilton, pursuant to the limitations of his brother's patent, became Duchess of Hamilton; she married William Douglas (eldest son of the Marquess of Douglas), who was created Duke of Hamilton, *for life*, 1660; their son James became fourth Duke of Hamilton and first Duke of Brandon (English title), and was ancestor of William Alexander Anthony Archibald, the eleventh Duke of Hamilton, who married the Princess Mary of Baden, by whom he had William Alexander Louis Stephen, born 1845, who has succeeded (1863) as twelfth Duke of Hamilton, and eighth Duke of Brandon.

13. A MINIATURE PORTRAIT of LADY LEIGH; oval, $2\frac{3}{4}$ by $2\frac{1}{4}$ inches, by Samuel Cooper. This portrait is a half-length, three-quarter face. The lady is in a low dress of pink, trimmed with white and pearls, the open sleeves showing the blue lining; she holds a grey scarf across the bosom, and wears a necklace of large pearls; her hair is brown, with long flowing curls, finished with Cooper's great excellence in this respect; eyes dark blue. On the dark back-ground, with blue sky, is inscribed "*S. C.* 1648." From this date, it is presumed that the portrait is that of Mary, one of the daughters of Sir Thomas Egerton, eldest son of Lord Chancellor Ellesmere, who became the wife of Sir Thomas Leigh, Baronet, created, in 1643, Baron Leigh, of Stoneleigh, county Warwick, a staunch Royalist. At the death of their last lineal descendant, Edward, fifth Lord Leigh, in 1786, the title became extinct, but was revived in favour of Chandos Leigh in 1839, who was descended from Rowland Leigh, eldest son of the famous Lord Mayor of London, Sir Thomas Leigh, 1551, and his wife, Alice Barker, niece and co-heir of the first Protestant Mayor, Sir Rowland Hill. Their third son was Sir Thomas Leigh, of Stoneleigh, grandfather of the above-named first Lord Leigh.

Exhibited by CHARLES SACKVILLE BALE.

A PORTRAIT of CHARLES I., by Matthew Snelling; signed "*M. S. Fc.* 1647." Profile to the right; oval. This miniature is executed in fine brush lines with black paint, on a thin coating of plaster; it is in the original tortoise-shell double case, covered by a piece of talc, and intended for suspension round the neck. The following note is attached to the case:—

> "This Drawing of Cha^{s}. 1st. was stippled by Matt^{w}. Symonds, who engraved Oliv^{r}. Cromwell's Coin; and was Rival of the great Rutier, who did K. Cha^{s}. 2$^{d's}$ Coin."

It is doubtful who was the artist in question; the celebrated medallist in the time of Cromwell, and the rival of the Roettiers, was Thomas Simon.

A CASE containing OVAL MINIATURE PORTRAITS of DR. SAMUEL JOHNSON, and his wife, by Miss Reynolds. The doctor is in a powdered full-bottomed wig, and a scarlet coat; his wife is in a high white dress; hair dark, under a white cap.

The great Lexicographer, Samuel Johnson, was born at Lichfield, September 18, N.S. 1709, and was the eldest Son of Michael Johnson and Sarah Ford, his wife. In 1736, being then 27 years of age, he married a widow lady, Mrs. Porter, whose maiden name was Elizabeth Jervis, then in her forty-eighth year; but notwithstanding this disparity of age, they were sincerely attached to each other. He told his friend Topham Beauclerck, "Sir, it was a love marriage on both sides." Boswell gives a curious account, from the Doctor's own statement, of the journey to the wedding, which was to take place at Derby, the parties travelling on horseback. "Sir, she had read the old romances, and had got into her head the fantastical notion that a woman of spirit should use her lover like a dog. So, Sir, at the first she told me that I rode too fast, and she could not keep up with me; and when I rode a little slower, she passed me, and complained I lagged behind. I was not to be made the slave of caprice, and I resolved to begin as I meant to end. I therefore pushed on briskly till I was out of her sight. The road lay between two hedges, so I was sure she could not miss it, and I contrived that she should soon come up with me. When she did, I observed her to be in tears." Mrs. Johnson died in 1752, and was buried at Bromley, in Kent, an epitaph in Latin, from her husband's pen, being inscribed to her memory. He preserved her wedding ring in a little box, in the inside of which he pasted a slip of paper, whereon was written—

Eheu!
Eliz. Johnson,
Nupta Jul. 9°, 1736.
Mortua, eheu!
Mart. 17°, 1752.

The artist, Miss Reynolds, was "Sir Joshua's sister, for whom Johnson had a particular affection, and to whom he wrote many letters, which I have seen, and which I am sorry her too nice delicacy will not permit to be published."—BOSWELL, who dedicated his *Life of Dr. Johnson* to the great painter, "as the intimate and beloved friend of the literary Colossus."

Exhibited by the REV. JAMES BECK, M.A.

A PORTRAIT of JOHN CHURCHILL, DUKE OF MARLBOROUGH, K.G., enamelled by Christian Frederick Zincke, who was born at Dresden, 1685, came to England in 1706, and died in London, 1767.

JOHN CHURCHILL, first Duke of Marlborough, born at Ashe, county Devon, in 1650, was the son of Sir Winston Churchill, of Standish, by his wife, Elizabeth, fourth daughter of Sir John Drake, of Ashe, and his wife, Helena, daughter of John, first Lord Butler of Bramfield. Having entered the army at an early age, he became Lieutenant-Colonel of a Regiment of Foot in the reign of Charles II., was Captain of a Troop of Life-Guards to James II., whose cause he deserted for that of the Prince of Orange, who, when William the Third, sent him as General of his Forces to reduce Cork and Kinsale. In 1702, Queen Anne appointed him Captain-General of all her forces, and for his great and glorious victories rewarded him with the Royal honour and manor of Woodstock, and Hundred of Wootton, county Oxford, with a pension of 5000*l.* per annum to him and his heirs male,' and failing them, to his heirs female, and their heirs male. The Parliament voted half a million sterling to erect the magnificent palace, called Blenheim, to commemorate the signal victory obtained by him at that place, over the French and Bavarians, August 2, 1704. John Churchill was created Baron Churchill of Sandridge in 1685, Earl of Marlborough in 1689, and Marquess of Blandford and Duke of Marlborough in 1702, and a K.G. He was also created, by the Emperor Joseph, Prince of Mildenheim (in Suabia), 1705. He died in the reign of George I., in 1722, and was buried in Henry VII.'s Chapel. By his wife, the celebrated Sarah, daughter and co-heir of Richard Jennings, of Sandridge, county Herts, he had one son, John, born 1690, died 1703, and four daughters: 1. Harriott, who married Francis, second Earl of Godolphin; 2. Anne, who married Charles Spencer, third Earl of Sunderland; 3. Elizabeth, who became wife of Scrope Egerton, first Duke of Bridgewater; and 4. Mary, the wife of John, second Duke of Montagu. At the Great Duke's death, the titles and estate, according to the Act of 1706, passed to his eldest daughter, and at her death, without male issue, in 1733, to Charles Spencer, fifth Earl of Sunderland, second son of the Duke's second daughter Anne, from whom John Winston Spencer-Churchill, present and sixth Duke of Marlborough, 1863, is descended, as Earl Spencer also derives from her third son John.

A PORTRAIT, by Zincke, enamel, of SARAH JENNINGS, DUCHESS of MARLBOROUGH; born 1660. This celebrated person, co-heir with her elder sister Frances, "la Belle Jennings" (Duchess of Tyrconnel), married John Churchill, in 1681. In 1683 she became Lady of the Bedchamber to the Princess Anne (daughter of James II.), and between them arose that remarkable intimacy for upwards of twenty years, in which the two appeared on terms of equality as to rank, the Princess, in their correspondence, assuming the name of Mrs. Morley, and the Duchess that of Mrs. Freeman. The latter, a woman endowed with great mental qualifications, but of an imperious disposition, exercised unbounded sway over her royal friend, who, on ascending the throne, in 1702, as Queen Anne, made Lady Marlborough Mistress of the Robes and Keeper of her Privy Purse. The character drawn of her by Dean Swift is tinged by his obligations to Harley, her bitter enemy, he says, "It is to the Duchess the Duke is chiefly endebted for his greatness and his fall; for above twenty years she possessed, without a rival, the favour of the most indulgent mistress in the world, nor ever missed one single opportunity, that fell in her way, of improving it to her own advantage. She hath preserved a tolerable court reputation

with regard to love and gallantry; but three furies reigned in her breast, the most mortal enemies of all softer passions, which were sordid avarice, disdainful pride, and ungovernable rage; by the last of these often breaking out in sallies of the most unpardonable sort, she had long alienated her sovereign's mind, before it appeared to the world." The Duchess was superseded in the royal favour and keeping of the Privy Purse by her relative, Abigail Hill, who married Sir Samuel (afterwards Lord) Masham, Equerry and Gentleman of the Bed-chamber to Prince George of Denmark. The Duchess died in 1744, having refused to marry again, saying that "she would not admit the Emperor of the world to succeed to that heart which had been devoted to John, Duke of Marlborough."

MINIATURE PORTRAITS of HENRY VIII. and QUEEN ANNE BOLEYN, on ivory. Anne, eldest daughter of Sir Thomas Boleyn, of Hever Castle, Kent, was born in 1507, at Rochford. Her mother was the Lady Elizabeth Howard, daughter of Thomas, second Duke of Norfolk, and her grandmother, wife of Sir William Boleyn, was the Lady Margaret Butler, daughter of Thomas, seventh Earl of Ormonde; both these ladies were lineally descended from King Edward I. Entitled, therefore, by her illustrious birth, to attend at Court, Anne Boleyn, after passing some time at the French Court with Princess Mary Tudor, became one of the Maids of Honour to Queen Katherine, Henry's first wife, and soon attracted the notice of that King, who created her Marchioness of Pembroke, in 1532, as an earnest of still higher advancement. In the play of *King Henry VIII.*, SHAKSPEARE represents Cardinal Wolsey (who disliked the future Queen, on account of her religious tenets), as brooding over his royal master's evident intention to marry Anne, when he had divorced Katherine of Arragon:—

> "It shall be to the Duchess of Alençon,
> The French king's sister; he shall marry her,—
> Anne Bullen! No; I'll no Anne Bullens for him:
> There is more in it than fair visage,—Bullen!
> No, we'll no Bullens. Speedily I wish
> To hear from Rome.—The Marchioness of Pembroke,
> The late queen's gentlewoman; a knight's daughter,
> To be her mistress' mistress! the queen's queen!
> This candle burns not clear: 'tis I must snuff it;
> Then out it goes."
>
> *Act* iii, *Sc.* 2.

She was married to the King in 1533, and was mother of Queen Elizabeth, but losing her royal and capricious husband's favour, was beheaded in 1536.

A MINIATURE PORTRAIT of WILLIAM SHAKSPEARE, born April 23, 1564, died April 23, 1616.

> "He was not of an age, but for all time."
>
> BEN JONSON.

It is a remarkable coincidence that Cervantes died on the same day and year with Shakspeare.

A MINIATURE PORTRAIT of JOHN MILTON, born 1608, died 1674. He became blind before he composed his greatest poems; he thus alludes to his loss of sight:—

> " 'Doth God exact day labour, light denied?'
> I fondly ask: but Patience, to prevent
> That murmur, soon replies, 'God doth not need
> Either man's work, or His own gifts; who best
> Bear His mild yoke, they serve him best; His state
> Is kingly. Thousands at his bidding speed
> And post o'er land and ocean without rest;
> They also serve, who only stand and wait.' "

A MINIATURE PORTRAIT of the celebrated artist SAMUEL COOPER, by himself. Born 1609, died 1672. He painted almost all the celebrated persons of his time, and made several likenesses of Cromwell and his family.

A MINIATURE PORTRAIT of NINON de l'ENCLOS, born 1616, died 1706, in Paris. She retained her personal charms, which were of the most fascinating description, to the last, and was as remarkable for cheerfulness and wit, as for beauty, and in consequence her society was courted by the learned men and women of three generations.

A MINIATURE PORTRAIT of LOUIS XIV., born 1637, died 1715, an enamel by Petitot. He was son of Louis XIII. and Anne of Austria, and succeeded his father in 1643, under his mother's Regency, whose chief Minister was Cardinal Mazarin, at whose death, in 1661, the King took the helm of the state. He married Maria Theresa, daughter of Philip IV., King of Spain, but he suffered himself and the Kingdom to be too much governed by mistresses, of whom the chief were Madlle. de la Vallière, the Countess of Montespan, and Madame de Maintenon; to the last person the King was afterwards, in 1685, privately married. It is supposed, on apparently good evidence, that the mysterious prisoner, known as "The Iron Mask," was in reality a brother of Louis XIV., born a few hours after him, and placed for life in a prison to prevent a disputed succession; it is certain that, though closely guarded, he was always treated with the highest respect, no one sitting in his presence; no person of distinction was missed from public during the time, for whose custody so much jealous caution was necessary.

A MINIATURE PORTRAIT of ANNE of AUSTRIA, consort of Louis XIII., born 1604, died 1666. She was the daughter of Philip III., King of Spain; she is represented seated in a chair.

A MINIATURE PORTRAIT, enamel, of LOUIS XV., born 1710, died 1774; succeeded, in 1715, his great grandfather, Louis XIV., when only five years old; the portrait represents him when quite young. He married, in 1725, Mary Leczinska, daughter of Stanislaus, King of Poland, and their son, Louis, the Dauphin, was father of Louis XVI.

A Miniature Portrait of "a daughter of Louis XV.," who had several daughters by his Queen, Mary Leczinska.

A Miniature Portrait of Antoinette, Madame the Marchioness de Pompadour, on ivory, represented reclining on a couch; born 1720, died 1764. This person, who became the mistress of Louis XV., in 1744, controlled the councils of France for twenty years, and in her arrogance allowed no one to sit in her presence. She was the reputed daughter of one Poisson, said to be a butcher, and married, when young, M. le Normand d'Estiolles.

A Miniature Portrait of the Countess du Barry, another mistress of Louis XV., in his latter years. She was born 1744, her maiden name was Marie Vaubenier, and she was introduced at Court in 1769. It is a redeeming trait in her character, that, when the revolution broke out in France, she came to England to dispose of her jewels, to assist the Royal Family; on her return she was condemned as a friend to their cause, and executed in 1793, shortly after Marie Antoinette had suffered on the scaffold.

A Miniature Portrait of John Baptiste Greuze, on enamel. This well-known French painter was born at Tournus, in 1726, and died in Paris, 1805.

A Miniature Portrait of Mrs. Robinson, better known as "Perdita" (*Winter's Tale*), in which character she captivated the Prince of Wales, and became his mistress. Her name was Mary Darby, born 1758; she married Mr. Robinson when she was fifteen, separated from him, and went on the stage; she died in 1800. The portrait is by Richard Cosway, R.A., who painted all the beauty and fashion of his day.

A Miniature Portrait of Madame Recamier, on ivory, by Louis Leopold Boilly, who was born at Brussels, in 1761, and is said to have painted 500 portraits, besides other works.

A Miniature Portrait of the Countess d'Artois, on enamel, by Pasquier.

A Miniature Portrait, in enamel, of Admiral Sir Hugh Palliser, created a Baronet in 1773, for his naval services; he was First Lord of the Admiralty, and Governor of Greenwich Hospital.

A Miniature Group of Murat and his Family, in enamel.

Joachim Murat, born 1767, in the province of Perigord, of humble parents, from his earliest youth was distinguished for a fearless spirit, and especially for his skill in horsemanship. In

his twentieth year he enlisted in a regiment of chasseurs, but was obliged to leave it, yet, soon after, got enrolled in the Guard of Louis XVI. In the overthrow of monarchy, Murat attached himself to the fortunes of Buonaparte, who saw his merit, and by whom he was advanced to be General of Brigade, in which capacity he accompanied his chief to Egypt, where he headed the charge against the Mamelukes, at the battle of the Pyramids. Returning to Europe with Buonaparte, he obtained the hand of his youngest sister, Caroline, in 1800, commanded the cavalry at the battle of Marengo, and when the chief consul became Emperor, Murat had his share of the honours bestowed on his comrades, and at length was made King of Naples, in 1808. He accompanied Napoleon in the fatal advance to Moscow, and displayed his usual daring and reckless valour, and covered the retreat of the French army. With the fall of his imperial brother-in-law, Murat lost his throne, and in an attempt to recover it was captured, and shot, October 18, 1815. He left two sons and two daughters, Marie, married to the Marquis Popoli, and Louisa, to Count Rasponi. Murat's widow married secondly, in 1817, the French Marshal Macdonald.

MINIATURE PORTRAITS of the EMPEROR NAPOLEON III., and the EMPRESS EUGENIE, on ivory. The Emperor was the third son of Louis Buonaparte, King of Holland, and his Queen, Hortense Beauharnais. The Empress Eugenie is the daughter of a Spanish noble, the Count of Montijo, and her Majesty is descended from the ancient Scotch family of Kirkpatrick.

A MINIATURE PORTRAIT of the present EMPRESS of AUSTRIA, on ivory.

MINIATURE PORTRAITS, by Sir William Ross, R.A., of their Royal Highnesses the PRINCESS ALICE, PRINCE ARTHUR, and PRINCESS HELENA, in one frame. The Princess Alice is in the centre of the group, holding in both hands a branch of Guernsey lilies, and is in a yellow dress, with short white sleeves. Prince Arthur rests his right hand on his elder sister's shoulder, and, with his left, points to some object; he is in a white dress, with purple scarf across the right shoulder. The Princess Helena is plucking a rose from a large vase full of flowers; is in a white close dress, trimmed with blue. The scene is in the open air.

"SISTERLY AFFECTION," by Sir William Ross, R.A. A group of two young children; the younger sister is seated on a crimson velvet chair, in a white dress, with flowers in her lap; hair light; the elder child clasps her sister round the neck; dark hair; in a white dress, with blue sash.

Exhibited by HENRY GEORGE BOHN.

MINIATURES of the REIGNS of LOUIS QUINZE and LOUIS SEIZE :—

A MINIATURE PORTRAIT, on ivory, of LOUIS XV., in armour, with an ermine mantle; born 1710, succeeded his great grandfather, Louis XIV., in 1715, died 1774.

A MINIATURE of a LADY, with a wreath of flowers on her head, and holding a vase.

A MINIATURE of a LADY, in a straw hat, holding a miniature, or locket.

A PAINTING, on ivory, of a FEMALE, before an altar, crowned by Cupid.

SIX PORTRAITS of LADIES of the Courts of Louis XV., and Louis XVI.

A MINIATURE PORTRAIT of MARIE ANTOINETTE; born 1755, became the Queen of Louis XVI., in 1770; fell on the scaffold, a victim to the French Revolution, October 16, 1793.

A MINIATURE PORTRAIT of MADEMOISELLE de THÉE.

Exhibited by HENRY DURLACHER.

TWENTY MINIATURES, painted by William Grimaldi, in the possession of STACEY GRIMALDI, ESQ. :—

1. PORTRAIT of H.R.H. GEORGE, PRINCE of WALES, afterwards King George IV.; in his robes as a Knight of the Garter. Painted for the Prince, and engraved in 1789.

2. PORTRAIT of H.R.H. FREDERICK, DUKE of YORK, second son of King George III.; in his robes as a Knight of the Garter. Painted for the Duke, as one of the bridal presents, on his marriage, in 1791, to his Duchess, the Princess Royal of Prussia.

3. PORTRAIT of H.R.H. WILLIAM FREDERICK, afterwards DUKE of GLOUCESTER, K.G., &c., nephew of George III.; in his robes as a member of Cambridge University, of which he was afterwards Chancellor. Painted for the Royal Family in 1791, and engraved in 1793.

4. PORTRAIT of MRS. FITZHERBERT; born 1756, died 1837. Painted, in 1789, for the Prince of Wales, to whom this lady was married in 1785, contrary to the Royal Marriage Act. It is presumed to be the duplicate of this picture which, at the dying request of George IV., was tied round his neck, when in his coffin, and buried with him. Dr. Carr, Bishop of Chichester, saw the portrait so attached.

5. PORTRAIT of MARY, MARCHIONESS of THOMOND. Painted in 1785. This lady was Mary O'Brien, Countess of Orkney in her own right, who married her cousin Murrough, fifth Earl of Inchiquin, and first Marquess of Thomond. She died in 1790.

6. PORTRAIT of SIR HENRY EDWARD BUNBURY, BART., K.C.B. Painted when a child, in 1789. "The beauty of this painting is so great that, after Sir Joshua Reynolds had held it some time in his hand, examining it, he returned it, saying, 'I do not know how it is painted.'" Sir Henry, seventh Baronet, was born in 1778, and was son of Henry W. Bunbury, the famous caricaturist, second son of the fifth Baronet. Sir Henry, who only died in 1860, was a Lieutenant-General in the Army, M.P. for Suffolk, and served as Under Secretary of War from 1809 to 1816. In this capacity, Sir H. Bunbury, accompanied by Admiral Lord Keith, went on board the Bellerophon, July 31, 1815, and announced to "General Buonaparte" the final resolution of the British Government, viz., that he should not be landed in England, but be removed forthwith to St. Helena.

7. PORTRAIT of LADY FRANCES HERBERT, born 1775, only daughter of Henry, first Earl of Carnarvon, and afterwards married to Thomas, first Earl of Ducie. Painted in 1787; she died in 1830.

8. PORTRAIT of JOHN FANE, tenth EARL of WESTMORELAND, K.G. Painted in 1790. He was Lord Privy Seal in 1797, and again from 1807 until 1827; he died in 1841. The present and twelfth Earl is his grandson.

9. PORTRAIT of the HON. CATHERINE HARRIS; born 1780, at St. Petersburgh; eldest daughter of James, first Lord Malmesbury, Ambassador to Russia, afterwards to France, who was created an Earl in 1800. This lady married Lieutenant-Colonel John Bell. Painted in 1790.

10. PORTRAIT of JAMES, first LORD MALMESBURY, father of the above-named lady. Painted in 1791. He was the eldest son of James Harris, Esq., of the Close, Salisbury, M.P., author of the celebrated treatises of *Hermes' Philological Enquiries*, &c., and a Lord of the Admiralty.

11. PORTRAIT of SIR JOSHUA REYNOLDS, KNIGHT, Pres. R.A. Painted in 1792. Born 1723 at Plympton, where his father was Master of the Grammar School. He greatly contributed towards founding the Royal Academy of Painting, of which he was the first President. This great master of the English school died in 1792.

12. 13. PORTRAITS of LADIES GEORGIANA and HENRIETTA CAVENDISH, daughters of William, fifth Duke of Devonshire. Painted in 1795. The former lady married, in 1801, George, sixth Earl of Carlisle, who died in 1848; and her sister married, in 1809, the Earl Granville.

14. PORTRAIT of CHARLES, VISCOUNT MILTON, born 1786, afterwards fifth Earl Fitzwilliam. Painted in 1796. He died in 1857.

15. PORTRAIT of GENERAL GEORGE WASHINGTON, first President of the United States, in 1789; born 1732, died 1801. Painted in 1799.

16. PORTRAIT of GENERAL PASCAL PAOLI, the patriot of Corsica. Painted in 1800. He was born in 1726, and died in London, in 1807. He was a friend of Dr. Johnson and of Oliver Goldsmith.

17. PORTRAIT of LADY CHARLOTTE HORNBY, eldest daughter of Edward Stanley, twelfth Earl of Derby; she married, in 1796, her cousin, Edward Hornby, Esq. Painted in 1800.

18. PORTRAIT of GEORGIANA GORDON, born 1781, fifth daughter of Alexander, fourth Duke of Gordon. She became, in 1803, the second wife of John, sixth Duke of Bedford, and by him was mother of his fourth son, Lord Wriothesley Russell, Prebendary of Windsor, and of ten other children. This portrait was painted in 1805.

19. PORTRAITS of LADY HAWKINS WHITSHED and infant SON. Painted in 1805.

20. PORTRAIT of ARTHUR, first DUKE of WELLINGTON, Field Marshal, K.G., &c.; an enamel, 1819.

21. PORTRAIT of CARDINAL FLEURY, Prime Minister to Louis XV.; born 1653, died 1743. Painted on leather, by Thomas Worlidge, who died in 1766, and who is best known for his engravings, his "Gems from the Antique" possessing great value.

Exhibited by STACEY GRIMALDI.

An exquisitely finished PORTRAIT of MARY, QUEEN of SCOTS, on panel, in a frame of the period. Painted between her departure from France and her marriage with Darnley.

The beautiful and accomplished Mary Stuart passed the happiest years of her life before her ill-starred marriage with her cousin Henry, Lord Darnley. She was born December 8, 1542, only seven days before the death of her father, James V., King of Scots, who on being told that his Queen, Mary of Guise, had given birth to a daughter, exclaimed, in allusion to the crown having come to the Stuarts through Marjory Bruce, "It came with a lass, and it will go with a lass." Whilst in her cradle, Henry VIII. sought to obtain her hand for his son, afterwards Edward VI., but the treaty was broken off, the Queen-mother being in favour of a French alliance. Accordingly Mary Stuart was sent, at an early age, to France to be educated,

and was affianced to the Dauphin, afterwards Francis II., to whom she was married in 1558. The French writers speak in terms of rapture of the charming young Queen of Scots, who was much beloved by the Court and people of France. Castelnau calls her "the most beautiful and accomplished of her sex;" Mezeray says, "Nature had bestowed upon her everything that is necessary to form a complete beauty;" and Brantome declares that "no one ever saw her who did not lose his heart to her." Shortly after the marriage, Mary Tudor, Queen of England, died, when the partizans of Mary Stuart made a claim in her behalf to that kingdom, alleging that Henry VIII. had declared his children, by Katherine of Arragon and Anne Boleyn, to be illegitimate. The Dauphin and Mary Stuart took the arms and the style of King and Queen of England, an assumption which was a chief cause of Elizabeth Tudor's bitter enmity to Mary, and when the Dauphin significantly enquired by what title the English Queen quartered the lilies of France in *her* shield, she haughtily replied, "Twelve Sovereigns of England have borne the arms and style of France, and I will not resign them." At the death of Henri II., in 1559, from a wound in a tournament with Lord Montgomery, the Dauphin became King, but died without issue in the following year, leaving Mary a widow at the age of 18. She was tenderly attached to her young husband and to her "beloved France," and when, in 1561, she quitted it for her native country, she composed the following lines of mournful pathos:—

"Adieu, plaisant pays de France,
O ma patrie
La plus cherie,
Qui as nourri ma jeune enfance,—
Adieu, France! adieu nos beaux jours!
Le nef qui déjoint nos amours
N'a eu de moi que la moitié:
Une part te reste, elle est tienne:
Je la fié
A ton amitié,
Pour que de l'autre il te souvienne."

After an absence of thirteen years, Mary arrived in Scotland, narrowly escaping the English cruizers, and found many and important changes, which had been brought about by the Reformation, with which her own religious tenets were destined fearfully to clash. From the suitors for her hand, the young Queen selected her first cousin, Henry Stuart, Lord Darnley, son of Matthew, Earl of Lenox, by his wife Margaret Douglas, who was a grand-daughter of Henry VII., and to him she was married July 29, 1565. Their coinage bore the inscription, "Maria et Henricus, Dei Gratiâ, Regina et Rex Scotorum." One child was born of this marriage, June 19, 1566, who afterwards ascended the English throne as James I. The mysterious death of Darnley occurred February 9, 1567, through the instigation of Moray, Morton, and the infamous Bothwell, and although these lords endeavoured to implicate the Queen, all the inferior agents in the tragedy declared, previous to their execution, that she was entirely innocent, a confession in which Bothwell joined, when he was a prisoner in Norway. The Queen of Scots was beheaded February 8, 1587. Mary Stuart's connection with three kingdoms is well expressed in one comprehensive line of her epitaph—

"*Jure Scotos, thalamo Francos, spe possidet Anglos.*"

G. R. F.

Exhibited by JOHN BENJAMIN HEATH, F.R.S., F.S.A., F.R.G.S.

A Miniature Portrait of Thomas Howard, fourth Duke of Norfolk, by Sir Antonio More, inscribed "Ætatis 25, 1562." He was son of the celebrated Henry, Earl of Surrey, who was beheaded by order of Henry VIII., January 21, 1547. He was born March 10, 1536, and in 1556 married Mary, daughter, and eventually heiress, of Henry Fitzalan, Earl of Arundel, which alliance brought the Arundel title and estates into the Howard family. Being attainted of high treason, for his efforts in behalf of Mary, Queen of Scots, he was beheaded in 1572, and all his estates and honours were forfeited.

This miniature was formerly in the Arundel collection, afterwards in the possession of Richardson the painter, and has been engraved by Houbraken. It was purchased by P. H. Howard, Esq., of Corby, after the Strawberry Hill sale, and has the well-known handwriting of Horace Walpole on the back.

A Miniature Portrait, in oils, of Father Huddleston, who assisted materially in the escape of Charles II. after the Battle of Worcester. It has been long preserved in the Howard family. In an interesting record of "His Sacred Majesty's most miraculous Preservation after the Battle of Worcester," written at the time, is an account of Mr. Huddleston's services; and in one place it states, "Mr. Huddleston observing the coarseness of his Majesty's shirt to disturb him much and hinder his rest, asked my lord if the King would be pleased to change his shirt, which his Majesty condescended unto, and presently put off his coarse shirt, and put on a flaxen one of Mr. Huddleston's, and put him on fresh stockings, and dried his feet," &c. It further mentions, when the King "returned to his own land," that, "soon after Mr. Huddleston and Mr. Whitgreave made their humble addresses to his Majesty, from whom they likewise received a gracious acknowledgment of their service and fidelity to him at Moseley; and this in so high a degree of gratitude, and with such a condescending frame of spirit, not at all puffed up with prosperity, as cannot be paralleled in the best of Kings."

Exhibited by Philip Henry Howard, Corby Castle.

A Miniature Portrait, in oils, of Sir Henry Auddley, of Berechurch, Essex, ancestor of Mrs. Howard, of Corby, through the Canning family of Foxcote. Richard Canning, the paternal ancestor of Mrs. Howard, was younger brother of William Canning, who was Master of the Ironmongers' Company in 1617, and again in 1627, in which year he died, and also of George Canning, a member of the Company, who was appointed agent to their estate in Ireland in 1614, and is the ancestor of the late Earl Canning, and of the present Baron Garvagh. Oval, in a black frame; the hair light and flowing; falling lace collar, over a dark dress.

A Miniature Portrait, in oils, of Thomas Auddley, Esq., supposed to be the portrait of the son of the above Sir Henry Auddley, and who purchased Dagenham, county Essex, and Heath, county Hereford, and died *s.p.* 1697. An oval in black frame, representing an elderly man; hair light brown; small turn-down collar, over a dark dress.

Exhibited by Mrs. P. H. Howard, Corby Castle.

A PORTRAIT of KING CHARLES I., enamelled on gold; on the reverse is a *Memento Mori*, with the motto *Sic transit gloria mundi.* Seventeenth century.

An enamelled gold ring of the seventeenth century, containing a PORTRAIT of KING CHARLES I., and on the back, *C.R.*, with a *Memento Mori.*

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A.

A FRAME, containing SIX MINIATURE PORTRAITS; ovals, in black frames:—

1. MAURICE, of NASSAU, born 1567, died 1625. He was made a Knight of the Garter in the reign of James I. He was second son of William I., Prince of Orange, at whose assassination in 1584, Maurice, though only 17 years of age, was appointed Stadholder. He had great talents for war, and his camp was the best school for military instruction of the age.

2. JOHN D'OLDEN BARNEVELDT, born 1549; Grand Pensionary of Holland, who concluded the treaty with Spain, which secured the independence of the United Provinces. As the head of the republican party he strenuously opposed the ambition of Maurice of Nassau, the Stadholder, who, gaining the upper hand, had Barneveldt condemned for heresy, by the Synod of Dort, and he was executed in 1619.

3. HUGO de GROOT, commonly called HUGO GROTIUS, born at Delft, 1583, was remarkable for his early proficiency in civil law and other studies; he was only fifteen when he accompanied Barneveldt on his embassy to France, and at the age of twenty-four he was appointed Attorney-General, and in 1613 he became Syndic of Rotterdam. Taking part with his friend Barneveldt against Prince Maurice, Grotius was condemned in 1619, to perpetual imprisonment, but after two years made his escape in a trunk provided by his wife. He took refuge in France, and afterwards in Sweden, where Queen Christina, who esteemed him highly, employed him in her service from 1635 to 1645. He died the same year; his great work, *De Jure Belli et Pacis,* is the standard authority on international law.

4. MARTIN van TROMP, the famous Dutch Admiral, born 1597, served at sea under his father, Harper van Tromp, also an Admiral, who lost his life fighting against the English, when Martin was only eleven years of age. In 1637, with twelve ships he defeated the Spaniards, and took twenty of their vessels. His most severe actions were those with the English, under the Commonwealth Admirals, Blake in 1652, and Deane in 1653; in the last engagement the English and Dutch Commanders were both killed. Cornelius van Tromp, son of Martin, was also an Admiral, and was defeated by George Monk, afterwards Duke of Albemarle.

5. JOHN de WITT, Pensionary of Holland, born at Dort, 1625, a great scholar and statesman. He laboured to conclude a peace with Cromwell, in which a secret article was

introduced for the exclusion of the House of Orange. He actually commanded the Dutch fleet after the death of Admiral Opdam, although not brought up to the sea. Accused by a faction as enemies of the State, he and his brother Cornelius were imprisoned, and condemned to exile, when an armed mob dragged the two brothers from their confinement and murdered them with great cruelty, in 1672.

6. A PORTRAIT, unknown.

A MINIATURE PORTRAIT of JOHN SELDEN, born 1584, died 1654. Grotius called him "the Glory of England;" he sat in the Long Parliament, as he had also in the reign of Charles I., but gave up his prospects of preferment for the love of study. He wrote many legal, political, and theological works, and obtained the reputation of being the most learned man, and the most honest patriot of his time.

Exhibited by MESSRS. HUNT AND ROSKELL.

A PORTRAIT, in crayons, of HORACE WALPOLE, by Sir Thomas Lawrence, Pres. R.A.

Horace, or Horatio Walpole, born in 1717, was the third son of the celebrated Prime Minister in the reigns of George I. and George II., Sir Robert Walpole, K.G., who was created, in 1742, Baron of Houghton, Viscount Walpole, and Earl of Orford. These honours were inherited by the Premier's eldest son Robert, at whose death they came to his son George, as third Earl, who died unmarried in 1791, when his uncle, then in his 75th year, succeeded to the titles as fourth Earl of Orford; he is, however, best known under his familiar name of "Horace Walpole," and he never took his seat in the House of Lords. By his father's interest he obtained several lucrative sinecure appointments, which enabled him to indulge his fondness for literary and antiquarian pursuits. He purchased the estate at Twickenham, afterwards so celebrated as Strawberry Hill, in 1747, and established there a private press, from which were printed his own works, as well as some of other authors. Here he wrote the well-known *Castle of Otranto*, in 1764. Sir Walter Scott calls him the "the best letter-writer in the English language." He died unmarried in 1797, when the barony of Walpole of Walpole passed to his cousin Horatio, already second Lord Walpole of Wolterton, whose father Horatio, brother of the great minister, was so created in 1756. It is from this second Lord Walpole, who was born 1723, that England's greatest sea-captain is supposed to have received his christian name, as there was a close relationship between the families of Walpole and Nelson. Mary Walpole, sister of Sir Robert and Horatio, first Lord Walpole of Wolterton, married Sir Charles Turner, Bart., and their daughter Ann became the wife of the Rev. Maurice Suckling, whose daughter Catharine married the Rev. Edmund Nelson, and their fifth son, born September 29, 1758, was Horatio Nelson.

A PORTRAIT, in pencil, of SIR JOSEPH BANKS, Pres. R.S., by Sir Thomas Lawrence, Pres. R.A.

Joseph Banks was born in London, 1743, and from his youth was devoted to the study of Natural History; he accompanied Captain Cook, in 1768–71, in his voyage round the world; and, in 1772, made a voyage, at his own expense, to the Hebrides and Ireland. He became President of the Royal Society in 1778. He died in 1820, and bequeathed to the British Museum his valuable library of works on the Natural Sciences. He employed a large fortune in forming his collections.

A PORTRAIT, in crayons, of MRS. SIDDONS, by Sir Thomas Lawrence, Pres. R.A.

The annals of the stage present no parallel to so many generations of actors as are to be found in the KEMBLE family, many of whom were highly distinguished. The veteran Macklin, "the Jew that Shakspeare drew," who lived to the age of 100, told John Philip Kemble, "I remember your grandfather; Sir, he was a great actor." This person's son was Roger Kemble, born 1721, and died 1802, a manager and actor of good repute; he married an actress, Sarah Ward, by whom he had twelve children; the eldest was John Philip, born 1757, died 1823, the stately personator of Shakspeare's great Romans, and other lofty heroes of the British drama. The eldest daughter was Sarah, the majestic Mrs. Siddons. A third son was George Stephen Kemble, who, from his bulky form, was selected for such parts as "bluff King Hal," or the fat knight, Falstaff, which he was said to play "without stuffing;" he married Miss Satchell, an actress of some celebrity. Frances, the fourth child of Roger Kemble, was an actress, born 1759, died 1812; she married Mr. Francis Twiss. Elizabeth Kemble, fifth child, born 1761, appeared as Portia, in 1783; she much resembled her great sister Sarah; she married Mr. Whillock, a provincial manager and actor. Charles Kemble was the eleventh child of this remarkable family; he was born in 1775, and died 1854; he married Marie de Camp, a charming actress (who died 1838), and their two daughters still survive,—Frances Anne, who first appeared at Covent Garden, in 1829, and is still best known as "Fanny Kemble," married Mr. Butler, an American gentleman; her sister Adelaide only remained for a short time on the stage, where she was admired as an excellent vocalist, until she married Mr. Sartoris, a gentleman of good property.

The natural advantages for the stage possessed by Mrs. Siddons were of the highest order. Her commanding and graceful figure, her dignified gait, her noble and expressive countenance, her piercing eye, and her melodious and impressive voice, combined to render her parts the perfection of acting, especially when she performed in the same play with her gifted brother John. In the celebrated scene from SHAKSPEARE'S *King Henry VIII.*, by Harlowe, Mrs. Siddons is drawn in her great part of Queen Katherine, with her three brothers in character, John as the haughty Cardinal, Stephen as the King, and Charles as Cromwell; all the likenesses are admirable. Another well-known portrait of the great actress is that in the Dulwich Gallery, wherein Sir Joshua Reynolds painted her as the Tragic Muse, 1784, and the artist has inscribed his name on the hem of her robe. Barry, the painter, said of this picture, "Sir Joshua's portrait of Mrs. Siddons is, both for the ideal and the execution, the finest picture of the kind perhaps in the world."

Sarah Kemble was born at Brecknock, in 1755, and, forming an attachment to one of her father's company of actors, of the name of Siddons, she was married to him, before she was eighteen. They had five children, of whom only two survived their mother. She first appeared

in London in 1775, but did not meet with the approbation which she afterwards received on her second appearance, in 1782, when, until her retirement in 1812, she reigned as Queen of Tragedy. She died in 1831, her husband having died in 1808.

A PORTRAIT, in enamel, by Bone, of Her Royal Highness the late PRINCESS ELIZABETH, third daughter of George III.; born 1770, married, in 1818, to Frederick, Landgrave and Hereditary Prince of Hesse-Homburg. Her Royal Highness, who died in 1840, presented this portrait to the family of the exhibitor.

A PORTRAIT, after Sir Thomas Lawrence, Pres. R.A., in enamel, by Bone, of the late REV. DANIEL LYSONS, M.A., F.S.A., F.R.S., F.L.S., and F.H.S.

A MINIATURE of the late SAMUEL LYSONS, ESQ., F.S.A., F.R.S., by Sir William J. Newton, R.A.

PORTRAITS after Sir Thomas Lawrence, Pres. R.A., of the late MRS. LYSONS, and MRS. RALPH PRICE, by Bone, in enamel.

The Rev. Daniel Lysons was the eldest son of the Rev. Samuel Lysons, Rector of Rodmorton, county Gloucester, a family living to which he succeeded in 1804, and which he resigned to his son the Rev. Samuel Lysons, in 1833, by whom it is now held (1863). He commenced his well-known work, the *Environs of London*, in 1790, and published the first volume in 1792, and the fifth and last in 1800. In 1806, he brought out, in conjunction with his brother Samuel, the first volume of the *Magna Britannia*, a work of which only a few of the English counties were completed by him, at his death in 1834. He presented his MSS., in 64 volumes, to the British Museum.

The brother of the above, the indefatigable antiquary, Samuel Lysons, was born at Rodmorton, in 1763. He was called to the bar in 1798, but almost entirely devoted himself to archæological pursuits. In 1789, he was elected a Member of the Society of Antiquaries, became a Vice-President in 1812, and for eleven years he was Director. In 1803, he succeeded Mr. Astle as Keeper of the Records in the Tower of London. He died in 1819. Besides the *Magna Britannia*, he published, among other works, *A collection of Gloucestershire Antiquities*, illustrated hy himself.

The late Mrs. Daniel Lysons and Mrs. Ralph Price were sisters, being the daughters of Lieutenant-Colonel Thomas Carteret Hardy, Colonel Commandant of the York Fusiliers, and his wife Sarah Price, only daughter (and eventually heir) of Bartholomew Price, and his wife Martha, daughter of the Rev. Servington Savery, Rector of Marlborough, county Wilts. Sarah, the eldest daughter of Colonel Hardy, married the Rev. Daniel Lysons, the author of the *Environs of London*, and their son is the Rev. Samuel Lysons, the contributor of his family portraits at the head of this memoir. Colonel Hardy's second daughter, Charlotte Savery, married, in 1805, her cousin Ralph Price, Esq., of Sydenham (third son of Sir Charles Price,

first Baronet of Spring Grove, county Surrey, who was Lord Mayor in 1803, and Master of the Ironmongers' Company in 1798), Master of the Company in 1834, and again in 1837. Their eldest son, Mr. Ralph Charles Price, is a Member of the Company (1863), and one of their daughters, Sarah Price, is married to Mr. S. Adams Beck, who was elected Clerk of the Company in 1834. A member of the family, William Price, of Charlton House, Wantage, Esq., was Master of the Company in 1772, and Sir Charles Price, second Baronet, was Master in 1819, and his son, Sir Charles Rugge Price, third Baronet, is a Member of the Company (1863).

Sir Thomas Lawrence, born at Bristol in 1769, was the youngest of sixteen children; his father, who had been an attorney and afterwards kept an inn at Devizes, taught his son, the future painter, to recite poetry at an early age, so that at ten years old he was praised by Garrick, whilst his skill in drawing was equally precocious. At the age of seventeen, he came to London, and by his elegant manners and conversational powers soon obtained a reputation among the great and wealthy. At the death of Sir Joshua Reynolds, in 1792, Lawrence was appointed as painter in ordinary to George III., and the Royal patronage was followed by that of a great number of the aristocracy. The gracefulness of his female portraits has been always much extolled. Fuseli swore that the eyes of his ladies were equal to those of Titian; and he was equally happy in his portraits of children; he succeeded Benjamin West, in 1820, as President of the Royal Academy, and died in 1830.

Exhibited by the Rev. Samuel Lysons, M.A., F.S.A., *&c.*

A Miniature Portrait of King Henry VIII., by Hans Holbein, painted in 1526, the year in which the artist arrived in England. The King is in a jerkin of black figured damask, trimmed with sable; the sleeves are looped with gold; a chain of gold around his neck; on his head a black cap with a gold medallion. The portrait, within a square, is in a circle of dark blue, whereon is inscribed, in gold letters, *H. R. VIII., ano* XXXV. On the spandrils of the square are four angels in gold, shaded with brown, on a vermillion ground, and holding cords interlaced with the initials **H.K.**, Henry and Katharine of Arragon. This fine miniature was formerly in the Strawberry Hill collection. Henry was born in 1491, and died in 1547; he married the widow of his brother Arthur, Katharine of Arragon, for his first wife.

A Miniature Portrait of Francis I., King of France, K.G.; born 1494, died 1547.

Francis d'Angoulême, Duke of Valois, succeeded Louis XII., on January 1, 1515, in which year, after gaining the battle of Marignano, the young King received the honour of Knighthood from the sword of Bayard, the "chevalier sans peur et sans reproche." In 1520 occurred the famous meeting of the English (Henry VIII.) and French Monarchs, at "the Field of the Cloth of Gold." By his wife, Claude, daughter of Louis XII., he had a son and successor, Henri II. Francis is the first King of France who was invested with the Order of the Garter.

A Miniature Portrait of Henri II., King of France; born 1518, died 1559; succeeded his father, Francis I., in 1547. He married Catherine de Medicis, and their three sons came to

the throne, viz., Francis II. (first husband of Mary, Queen of Scots), Charles IX., and Henri III. This reign is remarkable for the peculiar species of pottery, known as "Henri Deux ware," from its manufacture being chiefly confined to the period of that King's reign, 1547–1559. The known examples are very rare, and the specimens, eagerly sought by wealthy connoisseurs, are only to be obtained at "fabulous prices." One of the finest pieces, an aiguière, or ewer, in the possession of Mr. Magniac, is considered to be worth £2,000.

A Miniature Portrait of Queen Marie, as "la Royale Dauphine;" this was Mary, Queen of Scots, who was first married to Francis II., at the time he was Dauphin, 1558; he died the following year.

A Miniature Portrait of the Emperor Charles V.; born 1500, at Ghent; elected Governor of the Low Countries, 1514; crowned King of Spain, 1516; and Emperor in 1520. In 1525, he defeated, at Pavia, and took prisoner, his great rival, Francis I. In 1527, he besieged the Pope, took Rome, and annexed Milan; he warred against the Protestant Princes in Germany, and took prisoners the Elector of Saxony and the Landgrave of Hesse, but concluded a peace in 1522. He abdicated in 1555, ceding the Empire to his brother Ferdinand, having previously crowned his own son Philip as King of Spain; and this once mighty monarch retired to the Monastery of St. Just, in Estramadura, and died there in 1558. He was made a Knight of the Garter, and personally installed at Windsor, in the reign of Henry VII.

A Miniature Portrait of Henri de Guise, Duke of Lorraine, called "le Balafré;" born 1550; succeeded his father, Francis, in 1563, as the head of the powerful party which swayed France during the feeble reign of Henri III., who caused the Duke and his brother, the Cardinal de Guise, to be assassinated in the Castle of Blois, December 23, 1588. He was one of the instigators of the Massacre of St. Bartholomew.

A Miniature Portrait of Sir Thomas More, Lord Chancellor; born 1480; beheaded 1535, for refusing to take the Oath of Supremacy to Henry VIII., as Head of the Church.

A Miniature Portrait of Martin Luther, born at Eisleben, in Saxony, 1483; he was a friar of the Augustin Order, but the infamous extent to which the sale of Indulgences was carried by the Church of Rome, roused the indignation of Luther, who, attacking other abuses and dogmas, at length became the great champion of the Reformation. In 1524, he married a nun, Catherine de Bora, by whom he had three children. This intrepid man, whose life was full of peril to himself, but of glory to the cause of true religion, died in 1546, and was buried at Wittenberg, with the greatest pomp that perhaps was ever bestowed on a private man.

Exhibited by Hollingworth Magniac.

A gold slide for a Riband, having on the obverse a MINIATURE of KING CHARLES I., and on the reverse the initials **C.R.**, with a crown above.

MINIATURES of JOHN CROKER, of Barton, in the county of Oxon, and FRANCES, his wife, daughter of Sir William Kingsmill, Knight, time of Queen Elizabeth. Above the portraits, in an oval plate of gold, is the coat of Croker, viz., on a chevron ingrailed between three Cornish choughs proper, three mullets, impaling (argent), semée of cross crosslets (sable), a chevron ermine, between three fers-de-mouline (sable), a chief ermine, for Kingsmill.

Exhibited by HENRY WILLIAM SASS.

A MINIATURE PORTRAIT, by Sir Thomas Lawrence, of EMMA, LADY HAMILTON, once the property of Lord Nelson, and worn by him at the battle of Trafalgar.

Emma Lyons, born 1764, was the daughter of poor parents, Henry Lyons, and his wife Mary Harte, or Kidd, and she appears to have passed by either of the two first names in her early career, until her marriage, in 1791, with Sir William Hamilton, our Ambassador at the Court of Naples. To her influence at that Court is to be ascribed the important assistance by which Nelson was enabled to re-victual his fleet, previous to his great victory of the Nile. To this and other services the Hero alluded, in the codicil which he made to his will, on his "going into action for the last time," and which is elsewhere set forth in this catalogue.

It is a sad reflection on the Hero's brother, William, that he kept back that codicil until after he had obtained his earldom, and the grant of £120,000, voted in recognition of the Admiral's unparalleled services. On the day after Lady Hamilton *did* receive the codicil, she had it registered in Doctors' Commons. It is equally sad to find that when embarrassed, and a prisoner for debt, she who had been honoured at Courts, and idolized by the brave and noble, was deserted by her great and titled friends, and the only person who came to her help was a Member of the Ironmongers' Company.—"Alderman Joshua Jonathan Smith (let all honour be paid to his most plebeian name) redeemed his share of his country's debt, and obtained her release."—*Blackwood's Magazine*, April, 1860. Lady Hamilton retired to Calais with Horatia Thompson, and died there in great poverty, January 15, 1815. The same worthy Alderman paid her funeral and other expenses, took charge of Nelson's adopted daughter, and delivered her to the care of the hero's sister, Mrs. Matcham.

G. R. F.

Exhibited by FRANCIS SIBSON, M.D., F.R.S.

A frame, in metal, of the date of Louis XIII., 1610–1643, containing TWELVE MINIATURES.

Exhibited by JOHN K. WEDDERBURN.

A Miniature Portrait of Catherine Carey, Countess of Nottingham, by Isaac Oliver, 1603.

This was the lady (daughter of Henry Carey, first Lord Hunsdon, K.G.), who kept back the ring entrusted to her care by Robert Devereux, Earl of Essex, the delivery of which to Queen Elizabeth would probably have rescued that unhappy nobleman from the scaffold. The ring is now in the possession of the Rev. Lord John Thynne, Prebendary of Westminster. It is of gold, with a portrait of the Queen cut on a sardonyx.

Exhibited by J. Foster Wadmore.

An unfinished Miniature Portrait of Oliver Cromwell, by Samuel Cooper, traditionally stated to have been taken during the Protector's last illness, when labouring under an attack of ague. It was long preserved in the family of Lane. This is considered to be the best painted and most characteristic likeness in existence of Cromwell, who is represented with flowing hair, and plain falling collar; it is in a carved box-wood frame, on which is inscribed **PAX · QVÆRITVR · BELLO,** and a date 1658, which is the last year of Cromwell's Protectorate.

Oliver Cromwell's great grandfather, Sir Robert Williams, was a nephew of Cardinal Wolsey's Secretary, Thomas Cromwell, afterwards Earl of Essex, and assumed his uncle's surname. He was gentleman of the Privy Chamber to Henry VIII., from whom he obtained all the lands in Huntingdonshire belonging to the religious houses at their dissolution. His son, Sir Henry Cromwell, of Hinchinbrook, was father of Sir Oliver, and of Robert Cromwell, M.P. for Huntingdon, who married Elizabeth, daughter of Sir Richard Stuart (descended from the High Stewards of Scotland), and their son, born in 1599, was named after his uncle, Sir Oliver. The future Protector entered Sidney Sussex College, Cambridge, in 1616, but left in the next year on acccount of his father's death; he married in 1620 Elizabeth, daughter of Sir James Bourchier, and was elected M.P. for his native town, Huntingdon, in 1628, and he sat afterwards for Cambridge. The occupation of his father, followed no doubt by himself, is frequently alluded to by the Cavaliers in their "loyal songs:"—

"A brewer may be all in all,
And raise his power both great and small,
That he may be a lord general,
Which nobody can deny.

"A brewer may be as bold as Hector,
When as he had drank his cup of nectar;
And a brewer may be a lord protector,
Which nobody can deny."

The Protecting Brewer.

In the quarrel between Charles I. and his Parliament, Cromwell's address and courage soon made him the most prominent actor in the stirring scenes which followed, and the death of the former paved his own way to the supreme authority, which the stern republican feeling of some of his friends prevented him from enjoying under the title of King; he was

therefore obliged to be content with the style of Lord Protector in 1653, and was inaugurated at Westminster Hall, June 26, 1657, in the ancient coronation chair, with great splendour. Oliver Cromwell had four sons and four daughters; his second and favourite daughter, Elizabeth, married John Claypole, and her death, August 6, 1658, made a great impression on her father, whom she had implored to restore the rightful heir to the monarchy. He died September 3rd following;—

"His day of double victory and death."

BYRON.

being the anniversary of his two great successes, at Dunbar, in 1650, and at Worcester, in 1651, or, as he called them, "his crowning mercies." He was buried with royal pomp in Henry VII.'s Chapel, Westminster, but after the Restoration, the Parliament made an order, December 8, 1660, "that the carcases of Oliver Cromwell, Henry Ireton, John Bradshaw, and Thomas Pride, whether buried in Westminster Abbey or elsewhere, be with all expedition taken up and drawn upon a hurdle to Tyburn, and there hanged up in their coffins for some time; and after that buried under the said gallows." Evelyn, who was an eye-witness of the scene, which took place on the anniversary of the Royal Martyr's death, says in his diary, "1660–1, 30 Jan. This day (O the stupendous and inscrutable judgments of God!) were the carcases of those arch-rebels, Cromwell, Bradshawe (the judge who condemned his Majesty), and Ireton, son-in-law to the usurper, dragged out of their superb tombs in Westminster among the Kings, to Tyburn, and hanged on the gallows there." Their heads were cut off, and set upon poles on the south end of Westminster Hall, where that of Cromwell remained full twenty years, when it was blown down in a storm. This head came into the possession of Mr. Josiah Wilkinson, an eminent surgeon, who used to show it to his friends, and among them to the writer of this article, and he proved that it was the head of a person who must have been embalmed. It has all the well-known features of Cromwell, even to his wart; this head, with a portion of the staff attached, is now in the possession of Mr. J. Wilkinson's son, the exhibitor.

G. R. F.

Exhibited by NORMAN WILKINSON.

DRAWINGS AND SKETCHES,

IN WATER-COLOURS, &c.

A SERIES of EIGHT ORIGINAL DRAWINGS, in sepia, by Sir James Thornhill, Knight, for the decoration of the Eight Compartments of the DOME of ST. PAUL'S CATHEDRAL; in gilt frames; each drawing is $7\frac{3}{4}$ inches by $5\frac{1}{4}$ inches. The designs represent events in the life of the great Apostle of the Gentiles, taken from the *Acts of the Apostles*, viz. :—

1. "The Conversion of Saul."—*Ch.* ix.
2. The Sorcerer "Elymas smitten with blindness."—*Ch.* xiii.
3. "At Lystra Paul healeth a cripple;" in this sketch also is seen the priest of Jupiter, at Lystra, about to offer sacrifice to Paul and Barnabas, as "gods in the likeness of men."—*Ch.* xiv.
4. "The jailer is converted at Philippi," by Paul and Silas.—*Ch.* xvi.
5. Paul "cometh to Athens, and disputeth, and preacheth the living God, to them unknown."—*Ch.* xvii.
6. "Paul preacheth at Ephesus;" and in this design is also seen the consequence of his preaching, "The conjuring books are burnt."—*Ch.* xix.
7. "Paul, in the presence of Agrippa, declareth his life from his childhood."—*Ch.* xxvi.
8. Paul's shipwreck at the island of Melita; "a viper fasteneth on his hand . . . . . and he shook off the beast into the fire, and felt no harm."—*Ch.* xxviii.

Sir James Thornhill was born at Weymouth, in 1676, of a good family; he sat in Parliament for his native town; was knighted by George I.; he died in 1734. His father married Martha, sister of the famous physician Thomas Sydenham.

Exhibited by the CORPORATION OF THE CITY OF LONDON.

FAC-SIMILE DRAWINGS of PAINTINGS, discovered December, 1845, on the west wall of the Great Hall of the Worshipful Company of Carpenters, London Wall. The originals are painted in distemper, on fine plaster, laid upon a thick bed of brown earth, mixed with straw to prevent cracking. The laths on which this rests are a few inches apart, and are placed at right angles:—

The first subject is the building of the ark. In the left-hand compartment Noah is seen, taking from the Almighty the directions for the necessary work; he is kneeling, and before him on the ground lies his axe. On the other side of the picture are three figures, the one in the centre, from the dress and beard being like that in the first compartment, would seem to represent Noah, directing two men, who are employed, one at the head, and the other at the stern of the ark. An inscription, in black letter, is placed over this last division, only the following portion of which is preserved:—"earthe is full of lyve and I shall destroy them."—*Gen.* vi, 13.

The second picture shows the delivery of the money to the carpenters employed by King Josiah in the repair of the Temple of the Lord, and the fact that it was given without account being taken, is perhaps the reason why this subject was selected.

The King is directing his Chancellor, Shaphan, who stands before him with his mace and purse, to deliver the money, and by his side are two men of high station, probably Maaseiah, the Governor of the City, and Joah, the Recorder. On the other side of the picture we see Hilkiah, the High Priest, in his robes of office and mitre, placing the bags of money in the hands of the workmen.

The inscription preserved is, "Kinge Josyas comandyd ye hye prest yt ye money wch was . . . . . hous of ye lord should be delyvered to ye carpynters wt out any . . . . . ." This scene is described in 2 *Kings, c.* xxii, and 2 *Chronicles, c.* xxxiv.

These two subjects from the *Old Testament* were doubtless selected to show the antiquity and importance of carpentry in early times. The other two scenes are from the *New Testament,* and are introduced to record the connection of Our Saviour with the craft.

The third painting shows the submission of Christ to Mary and Joseph, as recorded in the Gospel of *St. Luke.* He is here represented gathering chips into a basket, while Joseph is at work with an axe, shaping a piece of timber, under the direction of a man dressed in a furred coat, and a cap on his head, probably intended to represent an architect, or master builder. Around the yard, in which this scene takes place, timber is applied in various ways, as in framing of a house, palings, and even as a support for the earth around a growing tree; Mary is seated spinning. The inscription runs, "Chryst at ye age of xii yeres, syttynge among the teachers in the temple, his father and his mother were come to seke hym, he went wyth them to Nazarethe, and was obedyent unto them. Lueke ii. chapter."

The fourth subject is the astonishment of the scribes and doctors at the learning displayed by Christ in the synagogue, and is, without doubt, selected from their reminding Him that He was, according to their idea, the son of a carpenter, as mentioned in *St. Mark, c.* vi, 2 and 3; *St. Matthew, c.* xiii, 54 and 55. The right-hand side of this picture is much

defaced, but part of the inscription remains, and reads, "Chryst teachynge in ye Synag . . . . . wysdom is thys, is not thys that carpyntyrs."

These pictures must have been the work of a skilful artist; the drawing is very good, and the little shading which appears is very effective. The colouring is assisted by gilding, which is used to indicate the jewellery and ornaments on several of the figures, and the representation of the Almighty appearing to Noah is covered with gold.

With respect to the age of the paintings, we have incontrovertible testimony of their existence and notoriety more than 250 years ago. Among the numerous letters, preserved in the Cottonian MSS., there is one from Thomas Nash, the satirist and dramatist, who died in 1601, to "Mr. Robert Cotton, Esq.," containing a reference to one of the paintings in Carpenters' Hall; it is without a date, but Mr. Payne Collier, in his *Annals of the Stage*, p. 302, clearly proves that it was written about 1596:—

"And for the printers, there is such gaping amongst them for the copy of my L. of Essex voyage, and the ballet of three score and four Knights, that though my Lord Marquesse wrote a second part of his *fever furder* or *idlenesse*, or Churchyard enlarg'd his Chips, saying they were the very same which *Christ in Carpenters' Hall is paynted gathering up, as Joseph, his father strewes hewing a piece of timber, and Mary, his mother, sitts spinning by*, yet would they not give for them the price of a proclamation out of date, or, which is the contemptiblest summe that may be, (worse than a scute or a dandiprat) the price of all Harvey's works bound up together."

The only two words remaining of an inscription under the arms, which occupy the spandril of the arch above the paintings, are "Robard," and "Skrenes," and we find an entry in the Company's account book, under the year 1561, of which these words form a portion:—

"Itm: Wyll^{m} Ruddock wyll^{m} buttmor & Robard quoyney dyd gyve y^{e} payntyg of y^{e} other ij bays & over y^{e} skrenes a storye & payntyg of y^{e} skrenes."

We may therefore consider the pictures to have been executed A.D. 1561; and the costume would agree with this date, although in many of the figures there is an imitation of antique dress.

Exhibited by the Worshipful Company of Carpenters.

Two Original Sketches, by Sir Godfrey Kneller, who was born at Lubeck, in 1648. He studied under Rembrandt and Ferdinand Bol, went to Rome, and became a pupil of Carlo Maratti and Bernini; he came to England in 1674, and was introduced by the Duke of Monmouth to Charles II.; he was employed by his successors, and James II. was sitting to him when the news arrived, at the palace, of the landing of the Prince of Orange. Kneller was knighted by William III., and was created a Baronet in 1715, by George I. He died in 1723, and was buried at Whitton, his seat in Middlesex, but a monument, by Rysbrach, is erected in Westminster Abbey, to his memory, with an inscription by Pope.

Exhibited by C. L. Francis.

A PORTFOLIO, containing a SELECTION of THIRTY-TWO (out of 126) HIGHLY-FINISHED DRAWINGS, by Signor C. B. Semelli, of Rome, taken chiefly from objects in Italy:—

1. GROUND PLAN of the Basilica of St. Mark, Venice.

2. A CROSS, in the Basilica of St. Peter, Rome; presented by the Emperor Justin, who reigned over the east from A.D. 518 to 527. This ornament is in form approaching the Greek cross, the arms being widened towards the ends; the cross is of gold, studded with jewels, including sapphires, emeralds, rubies, and cornelians; and from the two arms hang four sardonyx drops. In the centre is a very small cross, of wood, probably, as the inscription implies, a piece of the *True Cross*, upon a silver ground, within a nimbus. An incised inscription records that it was the gift of the Emperor Justin.

3. A bronze early Christian hanging LAMP, now in the Vatican. The head is in the form of a griffin, surmounted by a bird; on the body of the lamp is the sacred monogram, the Greek letters *XP*.

4. A MOSAIC, on the wall of the choir, at San Vitale, Ravenna. In this remarkable composition the principal figure in the procession is that of the Empress Theodora, in costly robes, crowned and nimbed, and carrying a vase; above her head is a canopy; she is attended by a train of seven females, who are ranged on her left hand; and on her right are two male figures, probably Chamberlains, who are conducting her to an inner part of the church, near the

curtained entrance of which stands a font. The Empress has her hair dressed with jewels, with long pendant ear-rings; her attendants have also ear-rings, and robes of variously figured design. The whole is of Byzantine execution, with much of Egyptic character.

On the opposite side of the choir is another procession, in which, like the preceding mosaic, the figures are the size of life, representing the founder of the church, the Emperor Justinian the Great, attended by the Bishop of Ravenna, Maximianus, who consecrated San Vitale, in A.D. 547, a priest, a deacon, nobles, and guards. Justinian, who succeeded his uncle Justin, as Emperor of the East, reigned from A.D. 527 to 565; his wife, Theodora, who had been a public dancer, possessed great influence over him. She died in A.D. 548, which fixes the date of the mosaic. Justinian, so famous for the Code bearing his name, and for his renowned General, Belisarius, built several churches, chief among them being the celebrated Sancta Sophia, at Constantinople. The churches in Ravenna are very rich in mosaics, which commence in date from A.D. 378.

5. PLAN of the CHOIR of Torcello Cathedral. This is one of those rich mosaic pavements which are still common in Italy, and of which we have examples remaining in the Chapel of Edward the Confessor, in Westminster Abbey, and in front of the altar there.

6. THRONE of the Patriarch of Moscow, constructed of stone, with a pyramidical roof, surmounted by a gilt cross, and supported on three arches; on the back-ground is a Russian representation of the First Person of the Holy Trinity; and around the eaves of the canopy is an inscription in Russian characters.

7 and 8. MOSAICS, from the choir of St. Maria, in Trastevere, Rome.

9. The BISHOP'S THRONE, in S. Lorenzo, without the Walls, Rome; a wonderful specimen of mosaic. On either side of the throne is a series of panels, of borders filled in with the richest description of mosaic; and the whole is surmounted by a cornice of the same character.

10. A BYZANTINE LAMP, in the baptistery of St. Mark, Venice. The body of the lamp is a fine example of entwined Arabesque design, and is suspended by three chains from as many female terminal figures.

11. A CROSS, in the Basilica of S. Groce, in Gerusalemme; early part of the sixteenth century. In the centre is a figure of the Saviour extended on the cross; behind His head, in a panel, is the Holy Dove; and, on the upper limb of the cross, is the Eternal Father; on the right of the Saviour is the Madonna, on the left, St. John, all nimbed; beneath the Saviour is a female Saint, probably intended for Mary Magdalene.

12 and 13. PLANS and SECTIONAL VIEWS of Chambers in the Catacombs of Rome, with details of the same.

14, 15, and 16. MOSAICS, at Rome; the two first are very fine specimens of Guilloche ornaments.

17. A CENSER, in the Museum of the Vatican, of bronze; circular in form, ornamented with medallions of birds and plants.

18. DETAILS of the ALTAR of S. Giorgio, in Velabro, at Rome.

19. A WOOD PANEL, in Catania; in the centre is the figure of a lion, entwined in scroll ornaments.

20. AN ALABASTER BRACKET, from San Michele, at Florence.

21. MOSAICS, in Orvieto.

22. MOSAICS, in Morreale, at Palermo.

23. A SACRED VASE, in Moscow.

24 and 25. TWO CHALICES, in the Christian Museum, Vatican.

26. A PYX, in the Christian Museum. It is ornamented with figures of Saints and tracery, and has an open-work crest. The whole is enamelled.

27. AN EVANGIL, in Moscow. This book-cover is ornamented with figures of Saints, in panels, and highly jewelled; the ground is elaborately diapered with gold and colours; in the centre is the figure of the Saviour, nimbed, surrounded by the four Evangelists, and having on either side an Angel.

28. A SILVER RELIQUARY or FERETORY, of elaborate Gothic design, of the sixteenth century; within tabernacle niches are six Apostles; the upper story consists of traceried windows with buttresses between.

29. A CENSER, in the Museum of the Vatican; octagonal in plan; about seventeenth century.

30. THE HEAD of a PASTORAL STAFF, in ivory, at Ravenna; early part of fifteenth century. In the centre the Virgin is seated, with the Child in her lap, who holds a shepherd's crook; before them are the figures of a bishop and two attendants, and above the prelate's head is an Angel. Round the crook is an inscription, in Gothic characters.

31. A PAVEMENT, in S. Miniato, at Florence.

32. A PAVEMENT, in Sa. Maggiore, at Rome.

All these drawings are finished with the utmost care; much of the work, especially the mosaics, being of a very minute character; and the different materials, whether marbles, jewels, or metals, are expressed in a most admirable manner. The entire series forms a valuable illustration of objects of high interest.

Exhibited by the REV. DUNBAR STUART HALKETT, M.A.

A PEN and INK DRAWING, by Peter Mignard, of the Virgin and Child, after Raphael. Peter Mignard was born at Troyes, 1610, studied under John Boucher and Simon Vouet, afterwards visited Rome, where he resided for twenty-two years, and enjoyed the favour of Pope Urban VIII., and succeeding Pontiffs, to Alexander VII.; at his return to France he became first painter to the King Louis XIV., who sat ten times to him for his portrait, and ennobled him; he died in 1695.

Exhibited by DANIEL GREEN, JUN., *Member.*

A PORTFOLIO containing JAMES STUART'S ORIGINAL DRAWINGS, in body colours, of the temples and public buildings in Athens, which were afterwards published, with descriptions, in two volumes, under the title of *The Antiquities of Athens*; a standard work for the architect.

"Behold
Where on the Ægean shore a city stands
Built nobly; pure the air, and light the soil,
Athens the eye of Greece, mother of arts,
And eloquence, native to famous wits,
Or hospitable in her sweet recess,
City or suburban, studious walks and shades."

MILTON, *Paradise Regained, Book* iv.

James Stuart, architect, called "Athenian Stuart," was born in London in 1714; he went to Italy in 1742, where he became acquainted with Gavin Hamilton, the painter, and the architects Brettingham and Revett. In conjunction with the last-named artist, Stuart went to Athens, and made careful measurements of the wonderful temples and public buildings of that renowned city. The first volume was published in 1762, the second was brought out after his death by his widow; he died in 1788, and was buried at St. Martin's-in-the-Fields; he held the appointment of Surveyor to Greenwich Hospital, of which the chapel and infirmary were restored by him; he designed the mansions of Lord Anson, in St. James's Square, Mrs. Montagu, in Portman Square, Lord Eardley, at Belvedere, Kent, &c.

A LANDSCAPE in Westmorland, by . . . Glover, in water colours.

He was a capital artist of the English school, excelling chiefly in water colours, and finishing with care and neatness; he went to Australia some years since, where he died at an advanced age.

HORSES, by S. Gilpin, R.A., in water colours.

Sawrey Gilpin, born at Carlisle in 1733, was the son of a military officer, and brother of the Rev. William Gilpin, author of works on the picturesque, forest scenery, &c.; he first studied under Scott, the marine painter, but his inclination led him to paint animals, and especially horses, in which last he has hardly ever been equalled for correctness of outline and expression, though deficient in colouring; he died in 1807.

Exhibited by THOMAS HOWARD, *Member.*

A Fac-simile Drawing, by measurement, to a scale of 1 inch to a foot, of the Roman Mosaic Pavement, found at Woodchester, county Gloucester, in 1793, and of which a full description, with numerous illustrations, was published, in a French and English text, by the late Samuel Lysons, F.S.A., &c., in 1797. Of this pavement, which Mr. Lysons justly considers "superior to any thing of the same kind hitherto found in this country," the following account is given: "The general design is a circular area, 25 feet in diameter, inclosed within a square frame, consisting of twenty-four compartments, enriched with a great variety of guilloches, scrolls, frets, and other antique architectural ornaments, edged on the inside by a braided guilloche, and on the outside by a labyrinth fret, between a single fret and a braided guilloche.

The large circular compartment, or area in the centre, is surrounded by a border, consisting of a Vitruvian scroll, edged on each side by a guilloche, and enriched with foliage, proceeding from a mask of Pan, having a beard of leaves.

Immediately within this border are representations of various beasts, originally twelve in number, on a white ground, with trees and flowers between them. The figures of a gryphon, a bear, a leopard, a stag, a tigress, a lion, and a lioness are now remaining. Those of a boar, and a dog, which are to be seen in Mr. Brown's drawing, together with that of an elephant, have been since destroyed, and no part now remains of the two others necessary to fill up the whole space. Most of these figures are about 4 feet in length.

Within the circle, occupied by the above-mentioned figures of animals, is a smaller circle, separated from the larger by a guilloche, and a border of acorns, in which various birds are represented on a white ground. In this circle is also the figure of a beast, which seems to have been designed for a fox. Within the circle of birds is an octagonal compartment, formed by a twisted guilloche, in the south side of which, and also of the border of acorns above-mentioned, are openings to admit the principal figure of the design, which is now much mutilated. When Mr. Brown's drawing was made the head only was wanting; it represents Orpheus playing on the lyre, which he rests on his left knee.

In the four angular spaces, between the great border of the pavement and the great circular compartment, are the remains of female figures, two of which appear to have been on each of these spaces. The figures in the north-east angle, which are more perfect than any of the others, were evidently designed for Naiads; one of them is represented in a recumbent posture, with her right hand over her head, and in her left holding what undoubtedly was intended for an urn, though very rudely expressed; the other, supporting her head with her left hand, extends her right over an urn placed under her left arm. The entire of this noble pavement formed a square of 48 feet 10 inches." Woodchester, which is $2\frac{1}{2}$ miles S.W. of Stroud, must have been a place of considerable importance, from the extensive nature of the Roman remains found there, and it is supposed to have been occasionally the residence of the Emperor Hadrian. The drawings of the pavement were made by the late Samuel Lysons, assisted by the late Richard Smirke, R.A.

Exhibited by the Rev. Samuel Lysons, M.A., F.S.A., &c.

A PORTFOLIO of PRINTS and DRAWINGS, comprising engraved views in Belgium, Germany, and Switzerland; a complete series of the ruins of Heidelberg Castle; some scarce portraits of the Burgomasters of Zurich; several engraved views by Hollar; pen and ink views of English churches, monumental brasses; and many original coloured drawings.

ELEVEN interesting PEN and INK DRAWINGS of trees, by Samuel Smith, engraver, and coadjutor of Woollett.

But little is known of the personal history of Samuel Smith, as he worked chiefly for other engravers; he was an excellent landscape engraver; he put in the landscape to Sharpe's "Holy Family," by Sir Joshua Reynolds; his best work is a beautiful plate of Wilson's "Niobe," in the National Gallery.

Exhibited by JOHN NICHOLL, F.S.A., *Member.*

A VIEW, in water colours, of the RUINS of the SEIZ KLÖSTER, near Gonobitz, in Styria, taken on the spot by E. W. Smith, Esq.

This is the view of a building, the remains of a once celebrated monastery of Carthusian Monks, established by Ottokar V., Margrave of Styria, in the year 1154, in consequence of a dream, wherein John the Baptist exhorted him to found a convent, on the spot whereon he had fallen asleep during a hunting party; he awoke before the Saint mentioned the name of the future institution, but at the same moment a hare, pursued by hounds, took shelter in his lap, and from this animal, called "Seiz," in the Slavonian dialect, the convent was named. It was suppressed in 1781, and the building soon fell into decay, but the extensive ruins attest its former splendour.

Exhibited by EDWARD WILLIAM SMITH.

A DRAWING of a ROMAN TESSELLATED PAVEMENT, discovered at Walton Heath, Surrey.

The centre of the design consists of a square enclosing a circle, in which is an urn; this square has beyond its four sides semicircular compartments, and at each angle a smaller square, having in its centre an interlaced ornament. These are surrounded by a square border, consisting of small circles containing, alternately, a bifid leaf or flower with a stalk, and a heart-shaped ornament without stalk, but probably intended to represent a leaf; beyond is a border of an interlaced fret. The whole is surrounded by, first, some rows of white tesseræ, and then a broader band of red tesseræ. The dimensions are about 21 feet each way. The base of the urn in the centre points eastward. The markings of this urn were indistinct, and its form and details not well made out, but deep crimson with purple or violet tesseræ could be seen in its composition. Very many of the tesseræ of this pavement were of sun-dried clay of fine texture, some of chalk, and others of broken Samian ware, with, in some cases, portions of figures, or other ornaments, on their under sides.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

THE CEDARS of LEBANON, a water-colour drawing, by J. M. W. Turner, R.A. "The voice of the LORD breaketh the cedars, yea, the LORD breaketh the cedars of Lebanon," *Psalm* xxix, *c.* 5. This drawing was intended to form one of the series of the "*Bible Illustrations*," but it has never been engraved.

NEGROPONT, a water-colour drawing, by J. M. W. Turner, R.A.; it is engraved in the illustrations of Lord Byron's Poems.

Joseph Mallord William Turner was born in London, in 1775; when only twelve years old, two water-colour drawings by him, "Wanstead House," and "Dover Castle," were exhibited at the Royal Academy, of which he was admitted a student in 1789; he was a great companion, in sketching excursions, of Girtin, who died in 1802, age 27. Turner was elected A.R.A., in 1799, and R.A., in 1802. In imitation and rivalry of Claude Lorraine's "Liber Veritatis," he commenced in 1808, his "Liber Studiorum," a work which is now sold for almost fabulous prices. Several of his compositions have been published under the titles of "Scenery of the Southern Coast," "Rivers of France," "Rivers of England and Wales," &c., and he illustrated the poems of Milton, Scott, Byron, &c., and in conjunction with Stothard embellished the poems, and especially the "Italy" of Samuel Rogers, who mentions them as two artists who "would have done honour to any age or country." Turner's eccentricity was as great as his genius, and he died at Chelsea, under an assumed name, December 19, 1851. His noble bequest to the nation comprises 100 of his oil paintings, several hundred finished drawings, and many thousand sketches. By some critics he is called the first landscape painter of any age. In his attempts to rival some of the greatest foreign masters, his "Carthage" is considered to be equal, if not superior, to the works of Claude; whilst his sea-pieces outvie those of the Vandeveldes and great Dutch marine artists, as his well-known scenes from Venice excel those by Canaletti.

Exhibited by J. FOSTER WADMORE.

A DRAWING, in sepia, of the Crypt of Gerard's Hall, London, taken immediately before its destruction in 1852, by Frederick Mackenzie. This was the last drawing made by that excellent artist, who was one of the best architectural draughtsmen of the day; many of his productions are engraved in "Britton's Cathedrals," by the brothers Le Keux. This drawing was engraved by John Henry Le Keux for the exhibitor, and illustrates the Gerard's Hall tokens in the "Beaufoy Collection," published by the Corporation of the City of London.

Exhibited by ALFRED WHITE, F.S.A., F.L.S.

A FAC-SIMILE DRAWING of a portion of a ROMAN MOSAIC PAVEMENT, discovered in July, 1859, at a depth of 11 feet 6 inches from the surface, in digging for the foundation of the house, No. 37, Fenchurch Street, a locality which abounds in Roman remains. Its dimensions are 3 feet 6 inches each way.

The centre consists of a white ground, upon which is a peacock, the breast and neck of a bright azure glass, with a slight mixture of green, also of glass; the wing is of red, white, and

J. Pugel.

yellow tessaræ. On the same ground is a vase in red, yellow, and white, tessaræ, with a centre of green glass. In the perfect state of the pavement a peacock probably occupied the opposite side of the vase; around this subject is a guilloche border of white, yellow, and red, and the whole pavement is heightened with black.

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

A SERIES of DRAWINGS, by Richard Smirke, R,A., copied from the originals, discovered at the east end of St. Stephen's Chapel, Westminster, on the north side of the high altar.

The designs are in two tiers; representing Edward III., with his five sons, preceded by St. George, all in complete suits of plate armour, with bascinet, camail, sword and dagger; the surcoat of St. George emblazoned with the red cross,—that of the king and his sons with the arms of France and England. The king wears his crown; the Black Prince, a coronet round the brim of his helmet. The last figure, that of Thomas of Woodstock, is kneeling on a pedestal, whereby his head is brought to the level of his elder brothers, he being quite an infant at the date of this painting, as he was born in 1355. St. George is looking back towards the king, to whom he extends his left hand, pointing with his right to the altar.

The upper compartment represents the offering of the Wise Men, but only the lower half remains of the group of the Holy Family. The Virgin Mary is seated in a chair resembling that used at our Coronations; behind it stands Joseph, and the feet only of the Infant Saviour are seen, resting on His mother's lap. In front of the chair is the lower half of a kneeling figure, in a scarlet mantle lined with white and grey fur, and powdered with golden flowers; his offering of Gold is represented by his crown, laid at the feet of the Holy Child. Immediately behind him was the second king, of whom scarcely any trace remains, except his offering, the Frankincense, expressed by a richly ornamented vase, in the shape of a Nef. The figure of the third king is perfect, except the face; he is standing, with his sceptre in his right hand, and in his left holding his offering, the Myrrh, in a pix. He wears a rich crown over his flowing hair, an ermine cape, a large olive-green mantle, a surcoat powdered with crimson stars; he is girded with a jewelled belt, but without his sword; scarlet hose, and black open-work shoes. Behind him are three attendants, two of them are bearded; the one nearest to the king is in a green cap, a grey cape, a scarlet coat, pink hose, and black shoes. The middle personage has a scarlet cap with tall feather; his cape is party-coloured, pink and blue, as are his hose of scarlet and pink; his coat has a flowered pattern of light blue, on a silver ground. The third, and youngest of this group, wears a pink cap, a crimson mantle, a dark green coat; his right leg black, with white shoe; left leg blue, with black shoe. The costume of these figures is a valuable authority; that of the three attendants represents the remarkable party-coloured dress of noblemen of the period; and the elaborate open-work tracery of their shoes agrees with the description by the contemporary poet, CHAUCER:—

> "His rode was red, his eyen grey as goos,
> With Paulès windowes corven on his shoes;
> In hosen red, he went ful fetisly."
>
> *Millar's Tale.*

Exhibited by the SOCIETY OF ANTIQUARIES OF LONDON.

ARMS AND ARMOUR.

" And Uzziah prepared for them throughout all the host, shields, and spears, and helmets, and habergeons, and bows, and slings to *cast* stones."

2 *Chronicles*, xxvi, 14.

THE use of Arms, both defensive and offensive, can be traced to very remote times. For the former it appears that the skins, or hides of animals, provided the earliest, as the readiest of materials for protecting the persons of combatants, nay, were probably for a long time the only garments worn, as in the case of our First Parents,—*Gen.* iii, 21; and of the prophets and holy men of old, who, as St. Paul tells us, went about "in sheepskins and goatskins."—*Hebrews* xi, 37. The "mantle" of Elijah is, in the Septuagint version, a "sheep-skin,"—2 *Kings* ii, 8, 13, which accounts for the prophet being called "an hairy man,"—*ch.* i, 8.—*See Zech.* xiii, 4. The art of dressing leather must have been early known, as among the offerings required by JEHOVAH for the Tabernacle, we find mention of "rams' skins dyed red, and badgers' skins."—*Exod.* xxv, 5.

In the Homeric poems there are frequent allusions to the "bull-hide buckler," and the "bull-skin casque;" and the body generally of a warrior would be covered with leather, even when armour of metal was used; and many names of the latter are derived from the early use of the skins of animals. Thus, "cuirass" is from the French noun *cuir*, leather, as "buckler," *bouclier*, is from *boue*, a he-goat. In our own country, during the civil war, the buff-coat, or jerkin of leather, began to supersede the suit of armour; so that, in the words of Captain Grose, "defensive armour may, in some measure, be said to have terminated in the same materials with which it began, that is, the skins of animals, or leather." Homer mentions the name of the artist who made the "seven-fold shield of Ajax;" it was—

" The work of Tychius, who in Hyle dwell'd,
And in all sorts of armoury excell'd."

POPE, *Iliad*, vii.

This Tychius, personally known to Homer, was, in reality, a leather-dresser, or currier.

Although we are told that the Israelites went up "harnessed" out of Egypt, we may conclude that not until they had passed in safety through the Red Sea would they be thoroughly furnished with arms and armour, from the dead bodies of their enemies, the host of Pharaoh, cast "upon the sea-shore"—*Exod.* xiv, 30; and thus enabled to make war with Amalek and the Canaanites. We find in the BIBLE mention of several weapons besides the *sword* (which will be noticed presently), as the *spear* (often of great length, according to Homer), of which the first notice in order is that of *Joshua* viii, 18 (it occurs, however, in the older *Book of Job* xxxix, 23); the *javelin*, as that of Phineas, *Numb.* xxv, 7; *darts*, of which Joab carried three, which he thrust through Absalom—2 *Sam.* xviii, 14; the *lance* occurs in *Jeremiah* l, 42, but is probably another name for a spear, though of smaller size, for which the word "lancea" is sometimes used in the Vulgate version. A short sword, or *dagger*, was employed by the left-handed Ehud, the Benjamite, when he smote Eglon, King of Moab; it had two edges, like the sword.—*Judges* iii, 16, 21. We read also of *battle-axes*, in *Jeremiah* xlvi, 22. Another important and early weapon of offence was the *bow-and-arrow*. Thus, Ishmael "became an archer"—*Gen.* xxi, 20; as was Esau, who took his quiver and his bow to "hunt for venison" for his aged father.—*Ch.* xxvii, 3, 5. The Patriarch Jacob tells his son Joseph, "Moreover I have given to thee one portion above thy brethren, which I took out of the hand of the Amorite with my sword and with my bow."—*Ch.* xlviii, 22. The tribe of Ephraim is the only one named as training archers.—*Ps.* lxxviii, 9. Among many nations the bow-and-arrow formed the chief weapons of their light-armed infantry; and thus the Prophet Jeremiah mentions "the Lydians that handle and bend the bow"—*ch.* xlvi, 9; and alludes to the Persian archers in *ch.* l. The formidable character of this weapon is frequently noticed in Scripture; thus, Saul was "sore wounded of the archers" of the Philistines—1 *Sam.* xxxi, 3; Ahab was slain by an arrow—1 *Kings* xxii, 34, which, according to Josephus, must have been despatched by Naaman, the leper (*Antiq. B.* viii, *ch.* 15), an assertion which is borne out by the history of that captain in 2 *Kings* v, 1, where it is said that "by him the LORD had given deliverance unto Syria." Another early weapon was the *sling-and-stone*. "Sling-stones" are spoken of in the *Book of Job*, xli, 28. The small but warlike tribe of Benjamin had "seven hundred chosen men left-handed, every one could sling stones at an hair *breadth*, and not miss."—*Judges* xx, 16.

From Homer we learn that the bow of Pandarus was fashioned out of the two horns of a wild goat:—

> "Them shaven smooth the smith
> Had aptly joined, and tipped their points with gold"'
>
> COWPER, *Iliad*, *b.* iv.

The famous bow of Ulysses was also formed out of horn.

A bow, made of steel, is mentioned by *Job* xx, 24; and by King David, *Ps.* xviii, 34.

Of defensive armour the BIBLE names the *helmet;* that of Saul, as well as Goliath's, was of "brass"—1 *Sam.* xvii, 5, 38; the *shield* is generally noticed as the companion of the sword, or the spear—*Job* xxxix, 23; *Psalm* lxxvi, 3; 1 *Chron.* xii, 24; *Ezek.* xxxviii, 4, &c. The *buckler* is frequently mentioned, and although the same word, *scutum*, is found in the Latin Vulgate for both buckler and shield, they were evidently of different size and construction, as we read that some of David's "men of might," who were with him at Ziklag, could "handle shield and

buckler."—1 *Chron.* xii, 8; xci, 4. They appear to answer to the *clypeus* and *scutum* of the Romans, the former being round or oval, and the latter of a square or rectangular shape. In fact, the text of the prophet Jeremiah, "Order ye the buckler and shield"—xlvi, 3, is given in the Vulgate, "Preparate scutum et clypeum." Like the shields of the warriors in Homer's time, those of the Hebrews had the projecting boss, "He runneth upon him, *even* on *his* neck, upon the thick bosses of his bucklers"—xv, 26. Homer, describing the shield of Agamemnon, says—

> "The central boss was black, but hemm'd about
> With twice ten bosses of resplendent tin."
>
> COWPER, *Iliad*, xi, 40.

A *breast-plate* protected the heart, *greaves* of brass defended the legs ("the greaves of ductile tin"—HOMER, *Iliad*, xviii); and "*targets* of brass" were placed between the shoulders. The *habergeon—Job* xli, 26, and 2 *Chron.* xxvi, 14, *Nehemiah* iv, 16—and the *brigandine—Jeremiah* xlvi, 4, and li, 3, are best explained by the word *cuirass*, the *thorax* of the Greeks, and *lorica* of the Romans.

Some of the noblest language in Scripture is derived from the use of warlike terms. In the *Old Testament*, JEHOVAH is called the "LORD of Hosts." In the exulting Song of Moses occurs the expression, "The LORD *is* a man of war;" and the Captain of our salvation, *Hebrews* ii, 10, 25, is the same ETERNAL WORD who appeared to Joshua, "with his sword drawn in his hand," and announced Himself, "*as* captain of the host of the LORD"—*v.* 13, 14. The sublime strains of the Poet-King of Israel abound in warlike expressions of gratitude towards HIM, who had taught his hands to war, and his fingers to fight.—*Psalm* cxliv, 1. Saint Paul, in his *Epistle to the Ephesians*, exhorts them to put on the panoply, or "whole armour of God," and names the chief pieces of armour proper for a Christian soldier, in his spiritual warfare, the spear being the only weapon not named."—*Ch.* vi, 11 to 17.

SWORDS.—With the exception of the flaming sword to guard the way of the Tree of Life in Eden, the first mention in the *Bible* of a sword occurs in *Genesis* xxvii, where the aged Isaac tells his son, Esau, "by thy sword shalt thou live"—*v.* 40. Yet, it is obvious that some such weapon must have been in use previously; and whereas our translators state that Abraham "took the knife to slay his son"—*Gen.* xxii, 10, in the Vulgate version, a sword is mentioned, "et arripuit gladium." In *ch.* xxxi, Laban upbraids Jacob for departing secretly with his daughters, as if they were "captives taken with the sword," *v.* 27 (quam captivas gladio—*Vulgate*). The mode in which the sword was worn is first alluded to in *Exodus*, when the sons of Levi were ordered to slay the idolatrous Israelites, "Put every man his sword by his side."—xxxii, 27. From the Royal Psalmist we learn that swords were sharpened on both edges, "Let the praises of God *be* in their mouth, and a two-edged sword in their hand"—*Psalm* cxlix, 6; and in his *Proverbs*, Solomon uses the expression, "sharp as a two-edged sword"—*v.* 4. Such weapons would be dangerous to the wearers without a sheath, or scabbard; and, accordingly, they had such a protection. Thus, Jeremiah exclaims, "O thou sword of the LORD, how long *will it be* ere thou be quiet? put up thyself into thy scabbard, rest, and be still"—xlvii, 6; see *Ezekiel* xxi, *passim*, and 1 *Samuel* xvii, 51. We also learn from the *Second Book of Samuel* still more precisely, that the sword was worn in a belt, "And Joab's garment that he had put on was girded unto him, and upon it a girdle *with* a sword fastened upon his loins in the sheath thereof;

and as he went forth it fell out."—xx, 8. The swords used by the Hebrews were of no great length, in this respect resembling those of the early Greeks and Romans, and other ancient nations. A certain Laconian, when told that his sword was too short, replied, that a man of courage could lengthen it by a step. The Normans employed a much longer sword, probably arising from their being chiefly mounted soldiers, to whom a short sword would have been of small avail against the spears or lances of foot-men. In that interesting and valuable document, the *Bayeux Tapestry*, we see depicted the very weapons worn by Saxons and Normans, of the time of William the Conqueror.

It may be interesting to notice the two-handed sword, which was often very ponderous, and of formidable length. This weapon was used by the Galateans in ancient times, and was wielded by the Scots with terrible effect.

A famous sword of this class was "the huge and sweeping brand" of Archibald Douglas, Earl of Angus, called *Bell-the-cat*, which came into the possession of the fierce Lord Lindesay, of the Byres, time of Mary, Queen of Scots, and is thus described by Sir Walter Scott:—"A sword of antique make and uncommon size, framed to be wielded with both hands, a kind of weapon which was then beginning to go out of use, hung from his neck in a baldric, and was so disposed as to traverse his whole person, the huge hilt appearing over his left shoulder, and the point reaching wellnigh to the right heel, and jarring against his spur as he walked. This unwieldly weapon could only be unsheathed by pulling the handle over the left shoulder, for no human arm was long enough to draw it in the usual manner."—*The Abbot, vol.* 2.

Shakspeare makes the warlike Cardinal Beaufort, in his challenge to Humphrey, Duke of Gloster, desire the latter to bring such a weapon with him:—

> "Come with thy two-hand sword."
>
> *King Henry VI., Act* ii, *Sc.* 1.

In the inventory of the Regalia of King James I., in the Tower, occurs the entry—"Item one greate twoe handed sworde garnyshed with sylvar and guylte, presented to King Henry the VIII. by the Pope." This Pontiff was the warlike Julius II., who, when asked by Michael Angelo if he should represent him with a book in one of his hands, replied, "Give me a sword, I know nothing of books." At the siege of Mirandola, 1510, this Pope directed a battery with his own hands, and was the first to enter the breach.

G. R. F.

Arms and Armour.

HER MAJESTY THE QUEEN was graciously pleased to allow the FOLLOWING ARTICLES of GREAT INTEREST to be sent from the ROYAL ARMOURY, at WINDSOR CASTLE:—

A CIRCULAR SHIELD of STEEL, 23 inches in diameter, damascened in gold and silver, and chased with scenes from the history of Julius Cæsar and Pompey the Elder. In the centre is a boss with a large projecting spike, around which are four compartments, separated by male and female therm figures; the latter are winged. The sculptures, in bold relief, represent in two of the panels battle-scenes, in which cavalry are chiefly engaged; one of these probably is meant for the battle of Pharsalia, where Pompey was defeated, and whence he fled into Egypt, where, upon his landing, his head was cut off by order of King Ptolemy, and carried to Cæsar, who arrived in Africa immediately after the death of his great rival, who had married his daughter, Julia. In the third compartment, a person, probably Achillas or Septimius, presents the head and signet of Pompey to Cæsar, who wears the laurel wreath. In the fourth panel, the bloody robe of Pompey is produced by a soldier to Cæsar, who turns away his head at the sight. In the foregound is a bull, which has been prostrated by an officer, called the popa, the Pontifex standing by the flaming altar, wearing his mitre, and holding his culter, or knife, in readiness to sacrifice the victim.

To these scenes the following verses, inscribed round the extreme edge of the shield, have reference:—

AMBITVS HIC MINIMVS MAGNAM CAPIT AMBITIONEM,
QUÆ REGNA EVERTIT DESTRVIT IMPERIA;
SVSTVLIT E MEDIO MAGNI VITAMQVE DECVSQVE
POMPEII EVEXIT CÆSARIS IMPERIVM.
CÆSARIS IN CŒLUM MITIS CLEMENTIA FERTVR
QUÆ TAMEN HVIC TANDEM PERNICIOSA FVIT.
ANNVLVS EXCIT EI LACHRYMAS CERVIXQVE RESECTA
POMPEII HINC PATVIT QVAM PROBVS ILLE FORET.
IN SACRIS DOCVIT VESTIS CONSPERSA CRVORE
HVIC PRAESAGA MALI TALIA FATA FORE.
SI VIRES IGITVR SPECTAVENS (*sic*) AMBITIONIS
NON GRAVIVS VIDEAS AMBITIONE MALVM.

Of the above lines the following translation may be accepted, as conveying the sense of the inscription:—

"Within the compass of this shield,
Though small the circuit, is display'd
A force to which vast empires yield,
And kingdoms have submission made.

"AMBITION cost great Pompey all,
His life and glory both are gone,
Whilst Cæsar, by his rival's fall,
Enjoys alone the wide world's throne;
And to the skies his friends extol
The clemency of Cæsar's soul.
The signet-ring and sever'd head
From Cæsar draw the tribute-tear,
That speaks his love for Pompey dead,
And shows his own uprightness clear.

"The garment, stain'd with victim's blood,
Like fate to Cæsar's self foretells;
AMBITION, rightly understood,
All other ills in life excels."

Cæsar, far from approving the inhospitable act of Ptolemy, dethroned him in favour of his sister, the celebrated Cleopatra; and the presage of his own violent end was fulfilled, when—

"In his mantle muffling up his face,
Even at the base of Pompey's statua,
Which all the while ran blood, great Cæsar fell."

SHAKSPEARE, *Julius Cæsar*, *Act* iii, *Sc.* 2.

A chain-like band, composed of alternate ovals and squares, forms a border round the shield, as well as round the centre boss.

This fine piece of workmanship is traditionally ascribed to Benvenuto Cellini, from the design of Andrea Mantegna, and is said to have been presented by the chivalrous Francis I. of France, to Henry VIII., at the meeting near Calais, called "the Field of the Cloth of Gold," held May 2, 1520, when, as our great Poet says,—

"Those sons of glory, those two lights of men,
Met in the vale of Arde."

King Henry VIII., *Act* i, *Sc.* 1.

On this occasion, the English nobles, following their royal master's example, indulged in a ruinous extravagance of dress and feasting:—

"I do know
Kinsmen of mine, three at the least, that have
By this so sicken'd their estates, that never
They shall abound as formerly."

Ibid.

It is quite probable that the shield is from the designs of Andrea Mantegna, born 1431, died 1505, who was not only an excellent painter, but also an engraver, one of his works being "The Triumphs of Julius Cæsar," in nine plates, of which the original drawings are at Hampton Court. But if this shield was the work of Cellini, it must have been executed before he was twenty years of age, and as many before he actually entered the service of the French monarch. In his interesting Autobiography, one of the very few dates in his history is thus given:—"I must not omit that his Majesty took me into his service in the year of Our Lord 1540, and

I was then exactly forty years old." He was born on All Saints' Day, in 1500. So important a performance as this shield, in one so young, could scarcely fail to be mentioned by a person so vain of his achievements as Cellini. Moreover, the presents exchanged between the two monarchs were paintings, Francis giving a "Virgin and Child," by Lionardo da Vinci, and Henry, a picture by Hans Holbein. It would be highly interesting to discover the name of the sculptor of the shield, which is quite worthy of the famous Florentine artist, and higher praise cannot be awarded.

But Sir Samuel Rush Meyrick tells us that this shield, or "target," was a present from the Emperor Maximilian to Henry VIII. This Emperor, the first of that name, born 1459, elected King of the Romans, vitâ patris, 1486, was created a Knight of the Garter by Henry VII., and became Emperor of Germany in 1493. He died in 1519. This Prince, who was almost constantly engaged in war with France, was on good terms with England, and made several presents of arms and armour to Henry VII. and Henry VIII. To the former he sent the magnificent suit of armour, "damask and guilt," now in the Tower, on the occasion of his son Henry's marriage with Katherine of Arragon.

During the Rebellion the shield in question was stolen from the Royal Collection, and was not restored until the reign of George III., who gave £3,000 for its recovery.

G. R. F.

2. A SWORD, which belonged to KING CHARLES I. The blade is two-edged, slightly fluted in the centre, and is 2 feet 6½ inches long, 1½ inch wide, and the handle with guard 7 inches long. The pommel is large, with open scrolls and interlaced bands, which, as well as those to the guard, have a small beaded pattern on the edges, the spaces between being carved with war-trophies and foliage. The blade is damascened with very minute ornament, having panels at intervals, containing inscriptions. Commencing on one side next the hilt is a stag trippant, with a human heart on his back, then succeed three lines of inscription, in Roman capitals:—

INTER · ARMA · SILENT · LEGES : ANNO · DOMINI · 1619 ·
PRO · ARIS · ET · FOCIS · 3 · Y ·

The date is the seventeenth year of King James I.

Next follows a griffin, with the inscription, in two lines:—

SOLI · DEO · GLORIA · DATVR · INTER · ARMA · SILENT · LEG :

Also,

SPE · ET · PATIENTIA · PRO · REGE · ET · GREGE · GL · V · SET ·

On the next panel are two lions passant and a griffin, followed by the inscription:—

RECTE · FACIENDO · NE · MIN : TIMES · VIM · VIR · REPLICET ·

And at right angles—

VIR LIV · XX SVPERST ·

In the next compartment are a pelican and a swan, each under a crown, and between them is inscribed, **PELIC. CIGN.** accompanied by two human hearts.

In the succeeding panel is an inscription in two lines, in Italian capitals:—

CONSTANTER · ET · SINCERE,
VIVIT · POST · FUNERA · VIRTVS.

Afterwards a rose, and trophy of swords and an anchor, over which are the initials **G · V · S ·** and underneath the rose are the letters **S · II · GI·** The last compartment, close to the point of the sword, has in the centre a globe, inscribed **ASIA,** with a heart above and a crescent below; over this is a complicated cross, surmounted by the word **PARS,** the relative word to which, **MVND.,** is written below the globe.

On the opposite side of the blade, beginning at the pommel, are two unicorns' heads and a lion passant, each under a crown, succeeded by three lines of capitals:—

VERITATEM · DILIGE · PVGNA PRO · PATRIA · ☾
NEC · TEMERE · NEC · TIM: (*timidé*).

In the centre of the next compartment is a globe, inscribed **EVROPA ·** Above is a triple foliated cross, a bunch of grapes, and crescent with star, and the word **OMNIBVS** and below the globe the word **AEꝗVVM** · (*æquum*).

On the following panel, in the middle on a slanting band, is inscribed, **PRO · CHRISTO · ET · PATRIA · 3 ·** Above are the letters **G. H. F. 3.** ☾, and below, **M · Y · R · K·**, with a foliated cross in saltire, and the letters **C.** and **S.** On the next panel, in the middle, is inscribed, in two lines:—

CONSTANT · FORT · JVVAT (*juvat*).
GLORIA · VIRI · SEꝗVITVR (*sequitur*).

Above is written, **FIDE · SED,** and at bottom, **CVI · VIDE,** which should be read, *sed vide, cui fide.* In the succeeding compartment, under crowns, are a spread eagle and a wyvern, with **AꝗVILA** · (*aquila*) **ET · SERP** · (*serpens*). On the next panel is written, in two lines:—

CONCORDIA · RES · PARVÆ · CRES:
TANDEM · BONA · CAVSA · TRIVMPHAT ·

In the succeeding compartment is a foliated cross, in saltire, with **S,** above which is a half-moon under a crown; below the saltire is a trophy of swords, crossed and crowned. Next to the point of the sword is a globe, inscribed **MVND·**, below **SEM -**; the rest of the word, **PER,** is above the globe.

3. A SWORD, which belonged to JOHN HAMPDEN; born 1594; died June 24, 1643; from wounds received on the 18th, in charging Prince Rupert's horse, at Chalgrave-Field. The length of the two-edged blade is 2 feet 10 inches; of the handle and guard, 8½ inches; and of the cross-hilt, 8½ inches. Within the guard, on both sides of the blade, are three heads—one, that of a unicorn; the other two are Moors, punched in. The handle, guard, and pommel are exquisitely carved in steel, with scenes from the history of King David. On one side of the pommel the youthful son of Jesse is standing on the prostrate body of Goliath, whose head he is about to cut off; David is clad in a lion's skin, the giant is in scale armour, "he was armed with a coat of mail"—1 *Samuel* xvii, 5; in the distance are the Israelites in pursuit of their enemies. On the reverse, David is carrying away the head of Goliath, accompanied by persons in armour, one of whom is probably intended for Saul's General,—"And as David returned from the slaughter of the Philistine, Abner took him and brought him before Saul, with the head of the Philistine in his hand."—*v.* 57. These subjects are separated by a male and female therm figure.

On one side of the cross-hilt, in a heart-shaped medallion, is a scene probably relating to the wife of the churlish Nabal, the beautiful Abigail, who is kneeling on the ground, receiving a message from a soldier—1 *Samuel* xxv; two wine-bottles are on the ground before her—*v.* 18, and behind her is a female attendant, holding an ass by the head.

The subject appears to be continued on the opposite side of the cross-hilt, where the messengers of David seek Abigail to be his wife, after the death of Nabal; a person is pouring water on the ground from a jar, two armed soldiers standing by; "And she arose and bowed herself on *her* face to the earth, and said, Behold *let* thine handmaid *be* a servant to wash the feet of the servants of my lord."—*v.* 41. On the other side of the handle, the High Priest Abiathar, standing by an altar, anoints David, in Hebron, as King, who is clad in armour, and wears his crown; "And the men of Judah came; and there they anointed David King over the house of Judah."—2 *Samuel* ii, 4. On the altar is a burnt sacrifice; a negro boy holds David's train; soldiers in armour, and persons playing on musical instruments, stand around. On the ends of the cross-hilt are winged figures,—one of Fame, blowing her trumpet; the other of Time, with his scythe and hour-glass. On the bows of the guard are Satyrs, bound hand and limb; and on the chape are two nude figures, holding between them a medallion, whereon is seen David slaying the lion.—1 *Samuel* xvii, 35. The chape is also enriched with pierced scroll-work, and the handle and guard with delicately wrought foliage and pomegranates. Remains of gilding can still be seen in many parts of the handle.

The workmanship of this beautiful sword may be ascribed to the early part of the sixteenth century, and is probably Italian work; the handle is traditionally said to be by Benvenuto Cellini.—*See Illustration.*

4. A STRAIGHT SWORD, with one-edged blade; on each side is engraved the name of *Andrea Ferara;* the basket-guard and hilt are of steel, blued and partly gilt, and carved in open work, having on one side an equestrian figure in armour, and on the other a casque. On the upper part is a mailed figure, holding in his right hand a sword, and in his left a book. The pommel is embossed with scrolls, and the gripe is bound with steel and gilt wire. The guard is lined with buff leather and crimson velvet.

THE HAMPDEN SWORD IN THE COLLECTION OF HER MAJESTY THE QUEEN

M & N Hanhart Imp

5. An Andrea Ferara, a straight sword, with steel one-edged blade, 2 feet 9½ inches long, 1½ inch wide at top, with three flutings gilded; on each side is engraved in the centre fluting :—

× × II × × II × × II × ×
× × ANDRIĀ × FĀRĀRĀ × ×
× × II × × II × × II × ×

And marked also, in the upper part of the blade, with a sunk circle, wherein are letters conjoined.

The basket guard is of silver, in open work, and has on one side the initials **C. R.**, joined by the saltire of St. Andrew, and ensigned with a royal crown; on the other side is the initial letter **M.**, under a crown, enclosing a thistle; in each case placed on shield-like panels; fleurs-de-lis are also carved on the guard. The gripe is bound with strong corded wire. On the hilt is a plate mark, the black letter **f**, which, if a London mark, would stand for the year 1683, of Charles II., who died 1685.

6. A Straight Sword, which belonged to the Emperor Charles VI., 1711–1740. The one-edged blade of steel, 2 feet 10 inches long, is damascened towards the upper part, and inscribed on one side in Roman capitals :—

QVI · GLĀDIO · FERIT · GLĀDIO · PERIT · ☾*

And on the other side of the blade :—

CONSILIO · POLLET · C: VI: VIM · NĀTVRĀ · NEGĀ ·

On this side is an ornament, on which is a crescent and star, and the hearts as seen on Charles I.'s sword; and on the other side are the same marks, and the letter **S.**

7. A Spanish Dagger, which formerly belonged to Philip II. of Spain. It is a *miscricorde*, of which the blade, two-edged, is 18 inches long; the upper part has two arms for breaking an adversary's point. The cross-guard is straight, 12 inches long; the hand-guard, file-shaped, is solid, with turned-up edges, for further protection; on it is carved a deadly struggle of two knights on horseback, in Roman armour (of sixteenth century costume), with soldiers fighting in the distance; the scene is enclosed in an oval wreath of leaves, outside of which are trophies of armour; also on the turned-up edges there are bands of ribbon and leafage, continued on the cross-guard. The pommel has spiral flutings, and the gripe 4½ inches long, and which is octofoil in plan, has beaded lines in the hollows. On the upper part of the blade, which is saw-toothed on both sides, is a pounced ornament of small circles. Philip of Spain, born 1527, became King of Spain, at the abdication of his father, the Emperor Charles V., in 1555. He married, in 1554, Mary, Queen of England. He died in 1598.

This dagger, brought from the armoury of the Prince of Peace, was presented by General Doyle, in September, 1812.

Exhibited by the Gracious Permission of Her Majesty the Queen.

Through the courtesy of the DEAN and CHAPTER of WESTMINSTER, the TWO NEXT ARTICLES were allowed to leave their resting-place, and for the first time in the case of the SWORD, except when required for State ceremonials:—

The SWORD of STATE of KING EDWARD III., said to have belonged to him, and carried before him at his Coronation, and which is still borne in procession at the Coronation of the Kings and Queens of England.

This ponderous weapon, which requires two hands to wield it, has a two-edged blade, 5 feet 4 inches long, and $3\frac{1}{4}$ inches wide next the hilt, with a slight channel along the centre, on each side. The handle, of wood, is 1 foot 11 inches long; the hilt, a straight plain bar of iron, is $24\frac{1}{2}$ inches in length.

The SHIELD of STATE of KING EDWARD III. It is formed of a tough white wood, and is oblong in shape, the lower end being rounded, and in section it is slightly raised towards the centre. It appears to have been originally covered with leather, as small portions can still be seen beneath a copper edging, which once entirely surrounded the shield; and the iron rivets which fastened the straps on the inside, by which the shield was carried, still remain. The extreme length is 3 feet 1 inch; and the width is 2 feet.

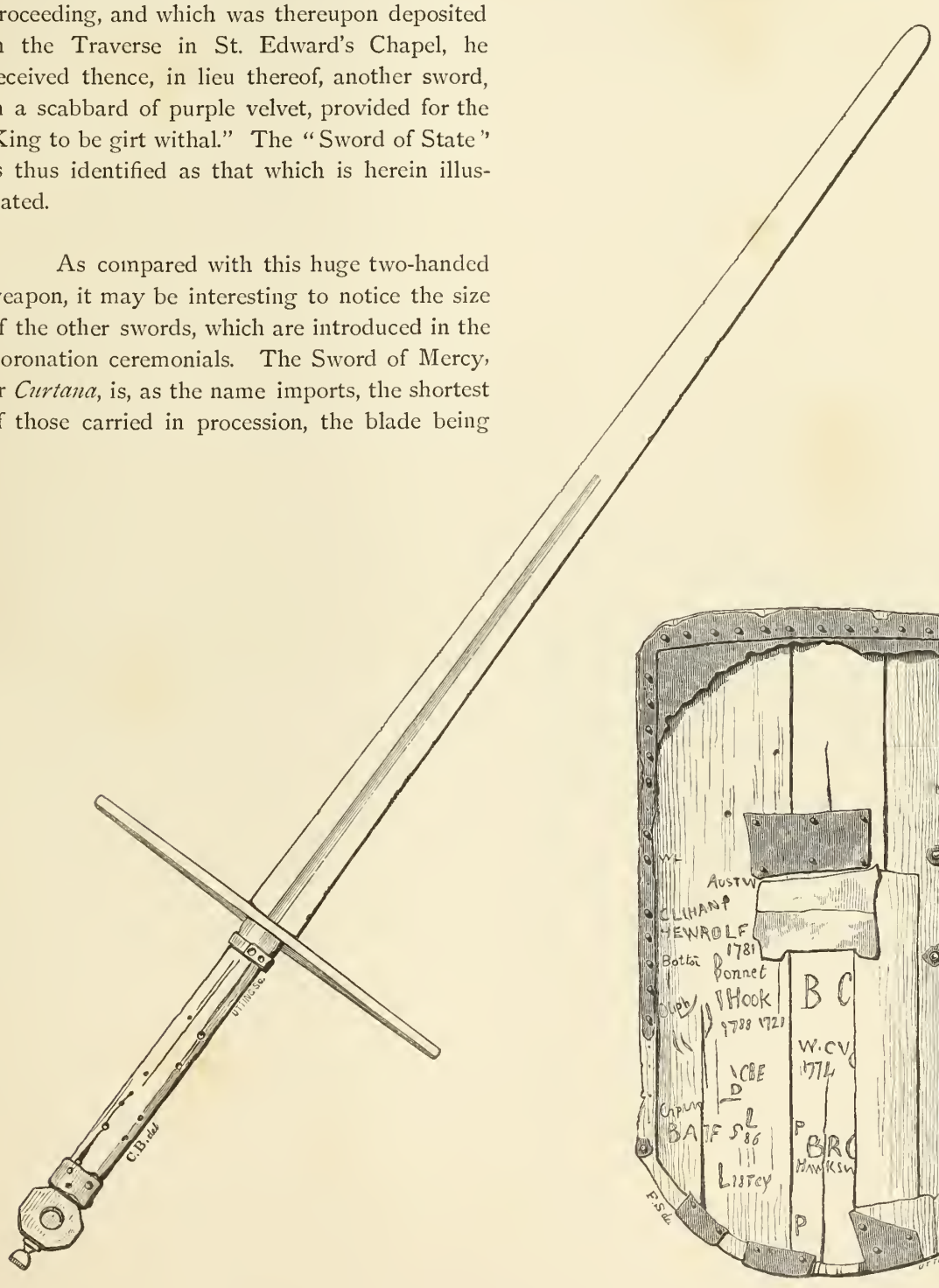
The sword and shield are kept in the Chapel of St. Edward the Confessor, and they usually rest on the tomb of the Princess Margaret, infant daughter of Edward IV.

Until the accession of Henry IV. it was customary to carry three swords at the Coronation of the Kings of England; these were always borne by nobles of high rank. Thus, at the Coronation of Edward II., Feb. 28, 1307–8, the pointless sword, called *Curtana*, or the "Sword of Mercy," was carried by Thomas Plantagenet, Earl of Lancaster (son of Edmund Crouch-back, the younger son of Henry III.); on one side of him, the second sword, that of "Justice to the Spirituality," was borne by Henry de Lacy, third and last Earl of Lincoln; and on the other side, the third sword, that of "Justice to the Temporality," by Guy de Beauchamp, second Earl of Warwick. At the Coronation of Henry IV., Oct. 13, 1399, Henry Percy, Earl of Northumberland, advanced the new claim of carrying, on the left side of the King, in the Coronation procession, a naked sword, called the "Lancaster Sword," being the same with which the latter had been girded when he landed at Ravenspur. In one of the Harleian MSS. we find an account of Richard III.'s Coronation, July 7, 1483, wherein we read,—"And then comyng th' Erl of Northumberland (Henry Percy, fourth Earl, K.G.), barynge the poyntles sword (*Curtana*), before the King naked. Th' Erl of Kent (Edmund Grey, so created by Edward IV., in 1465) bare the second sworde poynted on the right hand of the Kinge. The Lord Lovell (Francis Lovel, ninth Baron, K.G., the "Lovel" of SHAKSPEARE'S *Richard III.*) bare the iij sworde on the left hand of the King naked. Th' Erl of Surrey (Thomas Howard, K.G., son of "Jockey of Norfolk") bare the iiij sworde w^th^in the scabbard before the Kinge upright."

In the very full account published by Sandford, in 1687, at the royal command, of the Coronation of James II., April 23, 1685, we find that *Curtana* was borne by the Earl of Shrewsbury (Charles Talbot, twelfth Earl, first and only Duke, K.G.), between the second sword, carried by the Earl of Derby (William Stanley, ninth Earl); and the third sword, borne by the Earl of Pembroke

(Thomas Herbert, eighth Earl, K.G.); and on this occasion the "Sword of State" was carried by the Earl of Oxford (Aubrey de Vere, twentieth and last Earl, K.G.), who walked between the Lord High Constable and the Lord High Marshal. We then read that after the King had been invested with the spurs, "then the Earl of Oxford, returning to the officers of the Jewel-house the Sword of State, by him borne in the proceeding, and which was thereupon deposited in the Traverse in St. Edward's Chapel, he received thence, in lieu thereof, another sword, in a scabbard of purple velvet, provided for the King to be girt withal." The "Sword of State" is thus identified as that which is herein illustrated.

As compared with this huge two-handed weapon, it may be interesting to notice the size of the other swords, which are introduced in the Coronation ceremonials. The Sword of Mercy, or *Curtana*, is, as the name imports, the shortest of those carried in procession, the blade being



only 32 inches long; whilst in each of the Swords of Justice it is 40 inches; the latter being sharp-pointed, whilst *Curtana* is blunted. To each sword the handle, including pommel, is only $5\frac{3}{4}$ inches long; and the cross-hilt, of plain steel gilt, about $7\frac{1}{2}$ inches in length.

At the Coronation of Richard II., July 16, 1377, the young King was invested with *Curtana*, which had been borne in the procession by his uncle, John of Gaunt, as Duke of Lancaster, K.G., the second sword having been carried by Edmund Mortimer, Earl of March (son-in-law of Lionel of Clarence), and the third sword by Thomas Beauchamp, Earl of Warwick, K.G.

It may not be here out of place to state that an endeavour was made to procure, for the Exhibition at Ironmongers' Hall, the armour of that "young Mars of Men," the heroic Black Prince, which is appended to his tomb in Canterbury Cathedral. The application was, however, refused, though with great courtesy, on the plea that the relics had never been suffered to be removed since they were first placed in the sanctuary.

Edward III. was the first King of England who assumed the title and arms of King of France; he quartered on his shield and seal the (*semée*) golden lilies of the latter kingdom, with his own three golden lions, claiming to do so, though in defiance of the Salic law, in right of his mother, Isabel, only daughter of Philip the Fair. Hitherto Edward had been content to style himself "Edward, par la Grace de Dieu, Roi d'Engleterre, Sire d'Irlande, et Duc d'Aquitaine;" and for this French province he had performed homage. The first occasion of his publicly asserting his new claim appears in a decree, dated from Westminster, October 7, 1337, wherein he styles himself, "Edwardus, Dei gratiâ Rex Angliæ et Franciæ, Dominus Hiberniæ, et Dux Aquitaniæ;" and directs that henceforth all writs and commissions should be made out in that style, "sub istis verbis." This assumption led to that long succession of wars between the two countries, of which the battle of Cressy was one of the first fruits, where "his spurs were won," then only in his fifteenth year, by—

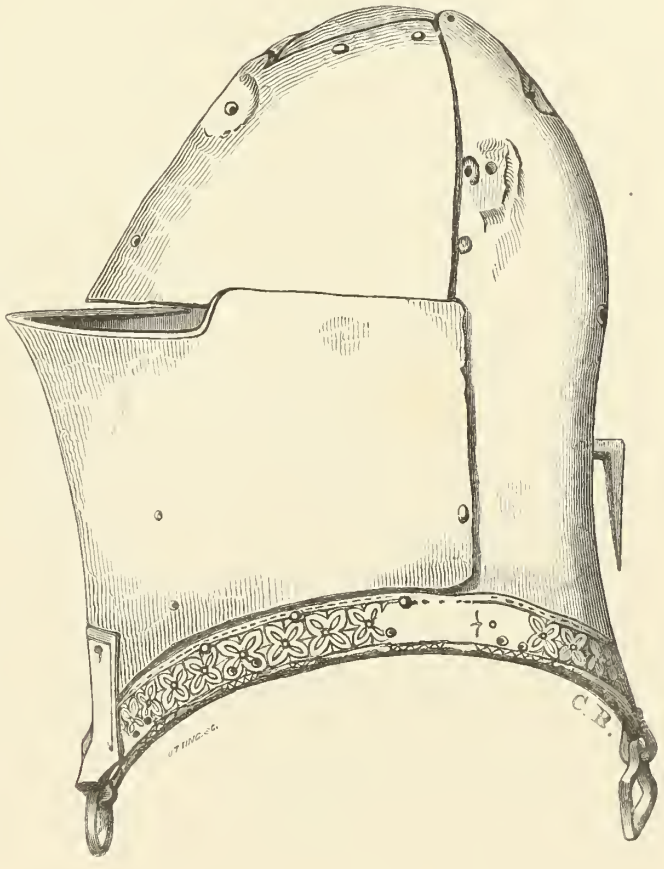
> "Edward the Black Prince,
> Who on the French ground play'd a tragedy,
> Making defeat on the full power of France;
> Whiles his most mighty father on a hill
> Stood smiling, to behold his lion's whelp
> Forage in blood of French nobility.
> O noble English, that could entertain
> With half their forces the full pride of France;
> And let another half stand laughing by,
> All out of work, and cold for action."
>
> SHAKSPEARE, *King Henry V.*, *Act* i, *Sc.* 2.

Charles VI., of France, reduced the number of fleurs-de-lis to three, and his example was immediately followed by our Henry V., and they continued to be thus borne as late as 1801, when the change was made to the present quarterings, the lions of England being placed first and fourth, the lion of Scotland second, and the harp of Ireland in the third quarter.

Exhibited by the DEAN AND CHAPTER OF WESTMINSTER.

The HELMET, SHIELD, and SADDLE used by KING HENRY V. at Agincourt. These interesting relics have been preserved in the Abbey Church of St. Peter, Westminster, since the funeral of the king, which took place A.D. 1422. They were suspended on a pillar behind the Confessor's Shrine, until they were sent to Ironmongers' Hall.

The HELMET is formed of one piece of metal at the back, and one piece below the sight, in two thicknesses, together quite $\frac{3}{8}$ of an inch. The latter extends from the left round to the right, where a small piece joins it to the back. The front of the crown is in one piece $\frac{1}{4}$ of an inch thick, a small piece forming the top. There are several holes for fastening the crest, and there are three holes over the sight.



King Henry V., born 1388, crowned 1413, died 1422. "Henry of Monmouth," so well known as the "Prince Hal" of SHAKSPEARE, succeeded his father, the "Bolingbroke" of history, in 1412. This "ever-living man of memory," gained his great achievement in 1415, October 25.—

"The field of Agincourt,
Fought on the day of Crispin Crispianus."

In this battle Henry engaged hand to hand with "John, Duke of Alençon," who struck the king two tremendous blows on the head with his battle-axe, to which encounter SHAKSPEARE makes his hero allude:—"When Alençon and myself were down together, I plucked this glove from his helm."—*Henry V.*, *Act* iv., *Scene* 7. MICHAEL DRAYTON, contemporary with SHAKSPEARE, gives a graphic account of this strife, during which Henry was in great peril:—

"Upon the King Alanzon prest so sore,
That with a stroke (for he was wond'rous strong),
He cleft the crown that on his head he wore,
And tore his plume, that to his heels it hung:
Then with a second bruis'd his helm before,
That it his forehead pitifully wrung:
As some that saw it certainly had thought
The King therewith had to the ground been brought."

Battle of Agincourt.

The actual helmet which saved the king's life, and bears upon it the dints of war, was

that exhibited at Ironmongers' Hall, so that we of the present day are able to assert, in the words of SHAKSPEARE, that we beheld one of—

"The very casques
That did affright the air at Agincourt."

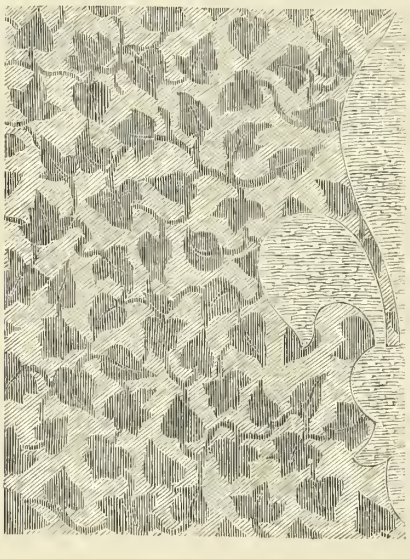
The heroic king's return to England was one triumphal procession from Dover to Eltham, where he "rested hym a season" (HALL), and when he "set on to London,"—

"Imagine him upon Blackheath,
Where that his lords desire him to have borne
His bruised helmet and his bended sword,
Before him through the city; he forbids it,
Being free from vainness and self-glorious pride;
Giving full trophy, signal, and ostent,
Quite from himself to God."

Act v, *Chorus.*

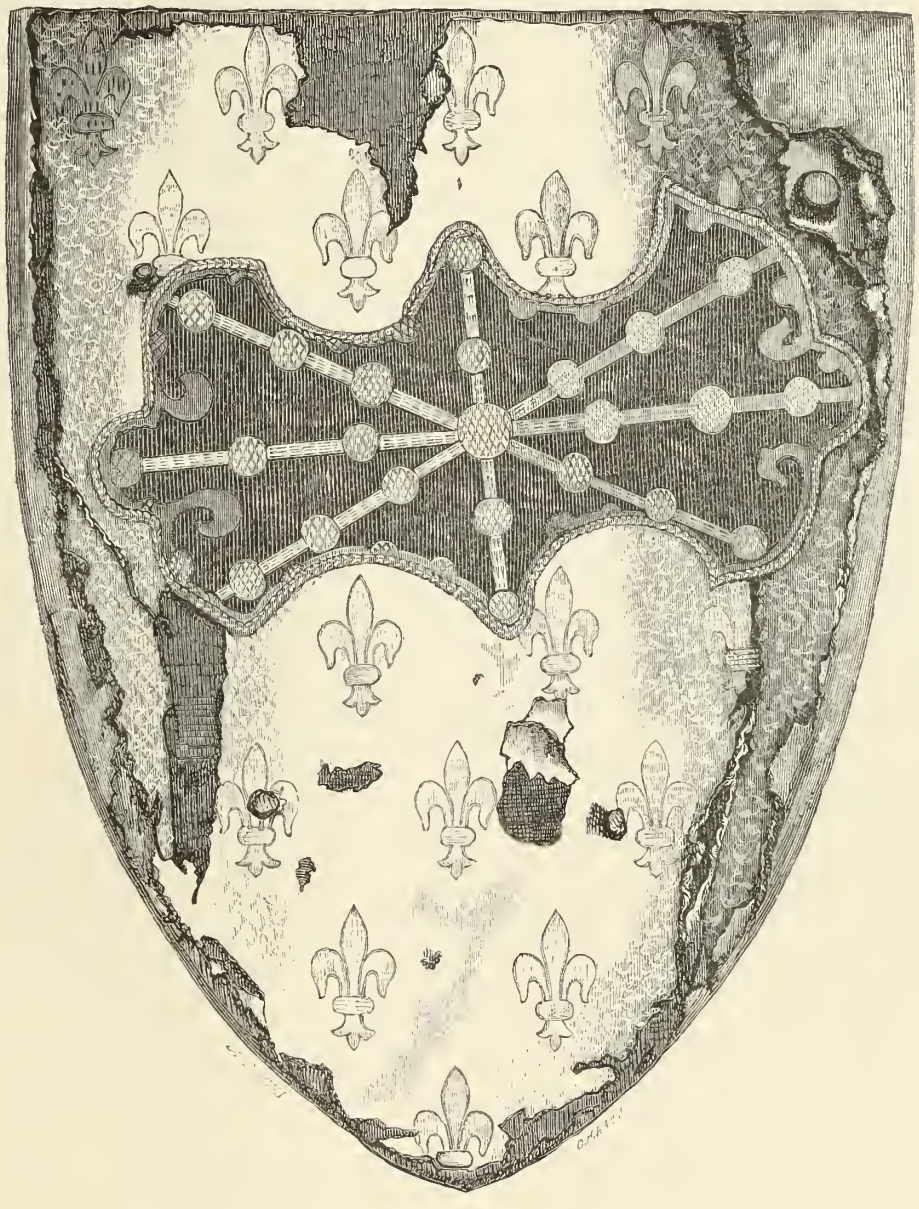
Henry, as generous as he was brave, tried to save Alençon from the fury of his followers, but in vain. The dints upon the king's helmet are exactly over the rivets which held the royal crown on the casque, thus proving the truth of DRAYTON'S description, whose facts may generally be depended upon, whatever may be thought of his poetry.

The SHIELD of the King is of the heater shape, 24½ inches long and 19 inches broad, slightly convex; it is made of smooth oak, and is covered on the convex side, or front, with a strong fibrous substance, which is overlaid with four thicknesses of coarse linen, the outermost of which has been painted over in colours, which have been blue and red. The concave, or inner side of the shield is still in a tolerable state of preservation. The wooden base is first inclosed in three layers of coarse linen, then succeeds a padding of hair felt, over which are two layers of strong linen, covered with silk, once of a rich blue colour, which is figured with a very small pattern of delicate ivy leaf, woven in the silk itself.—*See Illustration, full size.*



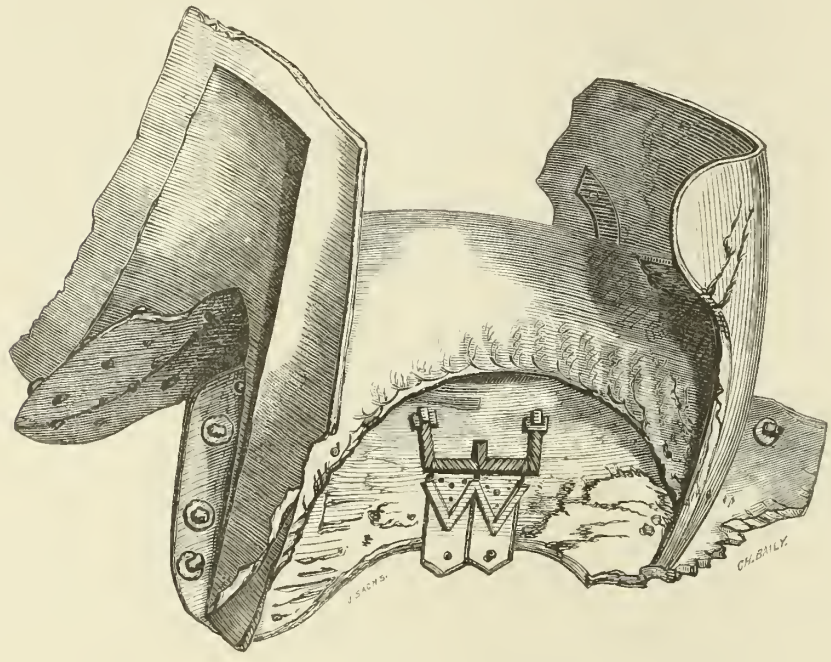
The whole of this silk covering is powdered with fleurs-de-lis, embroidered by the hand in yellow silk; thus representing the ancient arms of the kings of France, viz.:—Azure semée de luces Or, as borne by them until altered to three lilies by Charles VI., an example which was immediately followed by Henry V. A little above the centre of the shield, and affixed to the blue silk, is a ground of red velvet, on which are worked the arms of Navarre, viz.:—An Orle saltier and cross composed of chains Or, a charge, which somewhat resembles an escarbuncle. The chains are wrought in yellow silk in the same manner as the fleurs-de-lis. In all probability, from the remains of blue and red exactly in the proper quarters, the outside of this shield had the arms of France and England (as shown in Sandford and Dart), and the inside would seem to represent those of Henry IV.'s Queen, his second wife, Joan of Navarre, who quartered France

with Navarre; her father, Charles *le Mauvais,* King of Navarre, being son of Philip, Count of Evreux, who was grandson of Philip *le Hardi.* It does not appear why Henry V. should bear this shield, unless it had belonged to his father, since Joan of Navarre was only his step-mother, Mary de Bohun, his own mother, having died when he was but six years old. It is, however, worthy of a remark, that Henry was lineally descended from the second (as well as from the



eldest) son of Henry III., Edmund Plantagenet, surnamed *Crouch-back,* Earl of Lancaster, Leicester, and Derby, whose second wife was Blanche, daughter of Robert, Count of Artois, and widow of Henry of Champagne, King of Navarre, and their great grand-daughter, Blanche Plantagenet, married her cousin, John of Gaunt, and their son was Henry Bolingbroke. The Duke d'Alençon was married to Marie, eldest daughter of Joan of Navarre, by her first husband, John de Montfort, Duke of Brittany.

The SADDLE of HENRY V., now reduced to the saddle-tree, which is of oak, and still retains its padding of hay, covered with canvas. When DART'S *History of Westminster Abbey* was written, the saddle was in good preservation, since it is described as being covered with "blue velvet, powdered with fleurs-de-lis of gold;" these being the arms of France. He also mentions among the trophies of the king, then in the Abbey, "three rests for spears, and a large caparison-cloth, tolerably fresh, being quarterly of four." The saddle is 27 inches long, 15 inches wide in front, and 13 inches at the back.



In sad contrast to the jubilant array which had greeted the victor of Agincourt, in his way from Dover to his capital, was that long and mournful ceremony which began in France seven years later, when the body of the king, who died at Vincennes, August 31, 1422, was carried with "his image made of tanned hides, boiled and painted to the life, upon the coffin," by slow and painful stages, resting each night in some cathedral or church, and "whether riding, walking, or stopping, the office of the dead was said, without ceasing, both day and night," with all the pomp and ceremony befitting the occasion. Landed at Dover, the royal corpse rested the first night at Canterbury, and thence was brought by way of that Blackheath, where his people, now in sorrow, had once joyously thronged to see him living, to St. Paul's Cathedral on the 10th of November, and on the following day he was borne through streets hung with black, and illumined by countless torches, to his last resting-place, Westminster Abbey, where is a splendid shrine, raised over his remains by his widow, Catherine of France.

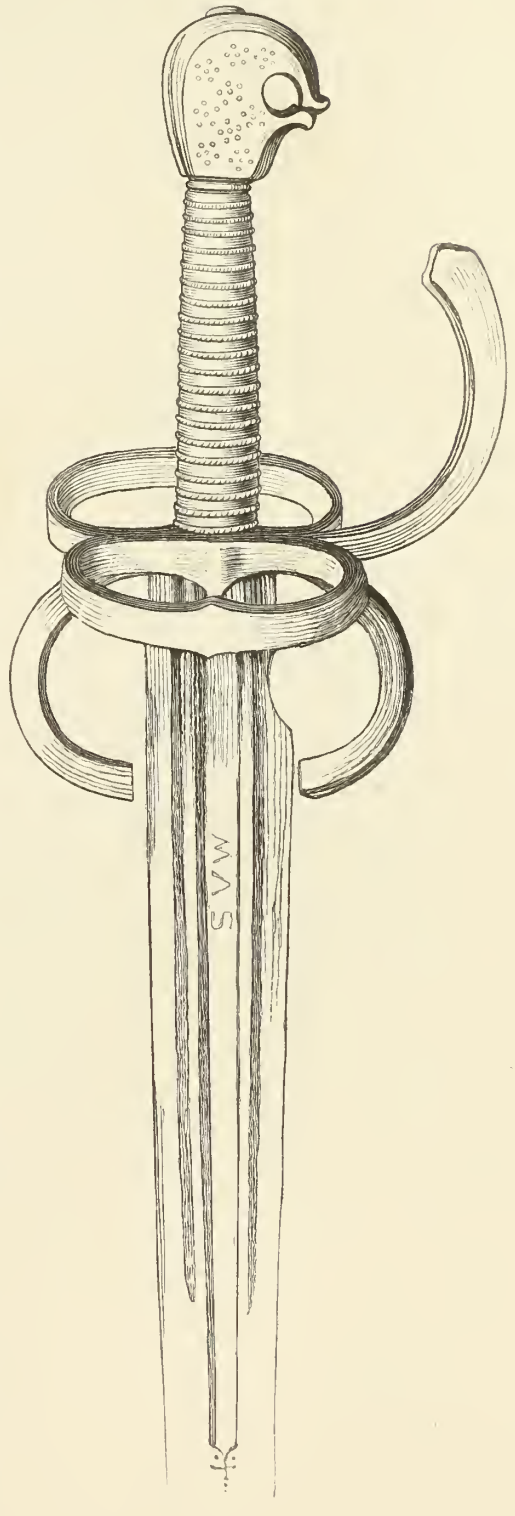
SHAKSPEARE opens his *First Part of King Henry VI.* with a scene in "*Westminster Abbey, corpse of King Henry the V. discovered lying in state,*" &c.,—

> "Henry is dead, and never shall revive:
> Upon a wooden coffin we attend."

Exhibited by the DEAN AND CHAPTER OF WESTMINSTER.

THE SWORD and DAGGER of JAMES IV., KING of SCOTS.

These relics were taken from the body of the King, after the battle of Flodden Field, fought September 9, 1513, by Thomas Howard, Earl of Surrey (afterwards second Duke of Norfolk), and, together with a gold ring set with a turquois stone, also found on King James, were presented to the College of Arms, in November, 1681, by Henry, sixth Duke of Norfolk, Earl Marshal.



The length of the hilt of the sword is $6\frac{1}{2}$ inches, and of the blade, 3 feet; the hilt of the dagger is 5 inches long, and the blade, $13\frac{1}{2}$ inches long. On one side of the sword blade is inscribed, *Maestre Domingo;* and on the reverse, in Lombardic capitals, *Espoir conforte le gveval* (General?)—Hope encourages the General.

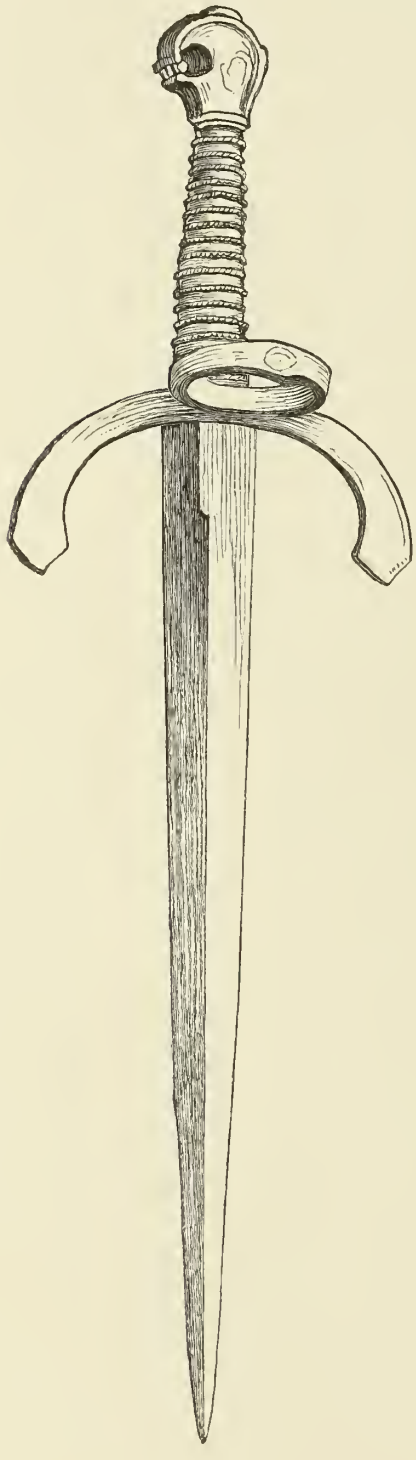
"Surrey" was the General of Henry VIII.'s forces at Flodden, having under him two of his gallant sons Thomas Howard, the Admiral of England (afterwards third Duke of Norfolk), and Sir Edmund Howard, who was Marshal of the English army. Surrey was the only son of John Howard, created Duke of Norfolk, by Richard III., June 28, 1483, on which day he himself was created Earl of Surrey. They were staunch adherents of the House of York, and held chief commands in Richard's army at Bosworth; Shakspeare alludes to them,—

> "John, Duke of Norfolk, Thomas, Earl of Surrey,
> Shall have the leading of this foot and horse."
>
> *King Richard III., Act* v, *Sc.* 4.

"Jockey of Norfolk" was killed by an arrow, and thus "lost his life, in his quarrel who gave him his honour, in Bosworth Field" (*Fuller*), and Surrey, of whom Sir John Beaumont, in his poem on *Bosworth Field,* declares—

> "Young Howard single with an army fights,"

was attainted, 1 Henry VII., and imprisoned, but restored three years afterwards to his title, and, in 1514, he was created, for his eminent services at Flodden, Duke of Norfolk, and "the King freely granted unto him that he and his posteritie (in token of that victorie) should bear for an increase of his



armes, in the midst of the bend of his ancient armes of the Howards, the halfe of the upper part of a red lyon, with an arrow shot in his mouth, in the lesser shield or escutcheon, compassed with a double red traile of gold."—GLOVER, *Somerset Herald.*

SIR WALTER SCOTT, in *Marmion*, alludes to the ring above mentioned, as the cause of the Scottish King's descent on England, so fatal to himself and people:—

> "For the fair Queen of France
> Sent him a Turquois ring and glove,
> And charged him as her knight and love,
> For her to break a lance."
>
> *Canto* v, *S.* 10.

The chivalrous monarch allowed the English to gain, unchecked, an important position, and was unable to retrieve the mistake:—

> "He saw the wreck his rashness wrought;
> Reckless of life, he desperate fought,
> And fell on Flodden plain:
> And well in death his trusty brand,
> Firm clenched within his manly hand,
> Beseemed the Monarch slain."

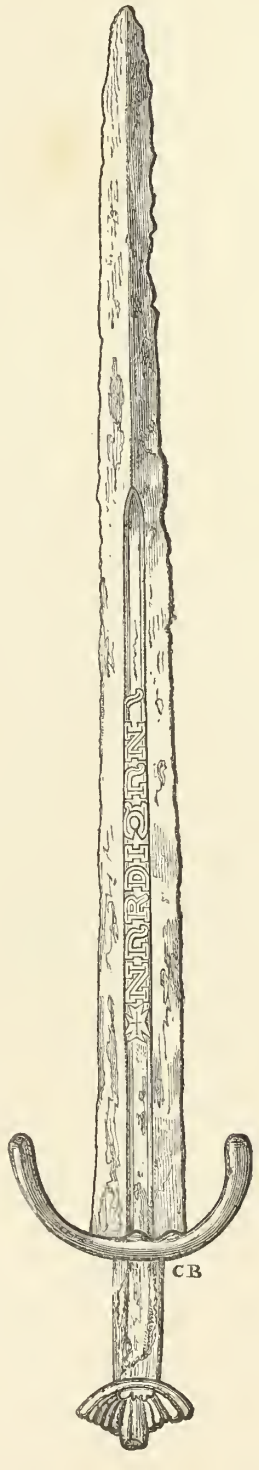
"There can be no doubt that King James fell in the battle of Flodden. It was objected to the English that they could never show the token of the iron belt, which, however, he was likely enough to have laid aside on the day of battle, as encumbering his personal exertions. They produce a better evidence, the monarch's sword and dagger, which are still preserved in the Heralds' College, in London."—Note by SIR WALTER SCOTT, in *Marmion.*

James IV. was born in 1472, and in 1503 married the Princess Margaret Tudor, eldest daughter of Henry VII. and Elizabeth of York; and his great grandson was James, sixth King of Scots, and first of England, of that name.

G. R. F.

Exhibited by the COLLEGE OF ARMS, LONDON.

A SWORD, found in the bed of the river Ouse, opposite to Cawood Castle, county York. At this place, one of the mansions belonging to the Archbishops of York, Cardinal Wolsey retired after his disgrace, and here he was arrested, for high treason, by the Earl of Northumberland.



The blade, which is 2 feet 8 inches long, and $2\frac{3}{8}$ inches wide next the hilt, has two sharp edges, and a round point; there is also a square sunk channel, extending from the hilt more than half-way down each side in the centre of the blade; these channels are inscribed with indented letters of Roman as well as Uncial character, and one of the inscriptions appears to be ✠ NΩRDIƠΩN ƨ; the hilt is a bar of iron, somewhat angular in section, and has a slight projecting knob on the under side, and is very much curved towards the blade; it measures $6\frac{1}{4}$ inches across. The iron handle is flat, and very short, being only $3\frac{1}{8}$ inches long in the grip; it has been covered with oak wood, slight portions of which still remain; at the termination is a foliated pommel of a peculiar character; the entire length of the weapon is 3 feet $1\frac{1}{2}$ inch.

This fine sword is of the class which has been pronounced to be of Danish origin, swords of very similar character having, in many instances, been found in graves in Denmark; and one in particular, with a pommel much like that on the weapon under notice, but having a straight metal hilt, covered with interlaced ornamentation; it is figured in the *Archæological Journal*, Vol. VII, page 104. The monumental effigies of the early part of the thirteenth century, in England, supply several examples of similar swords, especially the following:—Robert *Courte-hose*, Duke of Normandy, who died 1134, eldest son of the Conqueror, whose effigy, carved in oak, is in Gloucester Cathedral; the effigy of a De L'Isle in Rampton Church, county Cambridge; and that of a knight in banded mail, in the Church of Newton-Solney, county Derby. In all of these instances the foliated pommel, the curved hilt, and the fluting in the centre of the blade, can be distinctly seen; and in the two first-mentioned effigies the hilts of the swords have also the small projecting knob, next the blade, as on the example under consideration.

In the Church of St. Bride, county Glamorgan, near Bridgend, is the figure of a knight, Sir John le Boteler, incised in a stone coffin-lid, holding a drawn sword, which has a similar pommel and curved hilt, but on the centre of the blade is a wavy line, instead of the flute.

C. B.

Exhibited by ABRAHAM KIRKMANN.

A LONG SWORD, of the thirteenth century, discovered in the mud of the river Thames, opposite the Temple Gardens. The blade, which is double-edged, has a broad shallow flute down the centre of each side, and is 3 feet $3\frac{1}{2}$ inches long, and at the hilt $2\frac{3}{8}$ inches wide. The handle, $7\frac{3}{4}$ inches long, is a flat bar, $1\frac{1}{4}$ inch wide next the hilt, and $\frac{5}{16}$ths of an inch thick; the upper end passes through the pommel, which partakes slightly of an oval form, with deeply-hollowed edges to the back and front; in the centre of the pommel on each side is a small Greek cross, and on one side of the blade a dagger, or short sword, is let into the iron, consisting of gold or some other bright yellow metal; this is probably the armourer's mark. The hilt is a square bar of iron, very slightly bent towards the blade, and is $8\frac{1}{2}$ inches long, and somewhat enlarged at the extremities; the grip on the handle has been of oak, some remains of which exist on the iron, and on the blade are some portions of the leather scabbard. This sword is fully as long, 4 feet 2 inches in all, as those belonging to the effigies of the knights in the Temple Church, or as that on the side of Edward the Black Prince, in Canterbury Cathedral, which it much resembles, in the round form of the pommel, with the hollows on its edges; in the slight bending of the hilt; in the form of the handle, which tapers from the hilt towards the pommel, and, passing through the same, ends in a small projecting square knob.

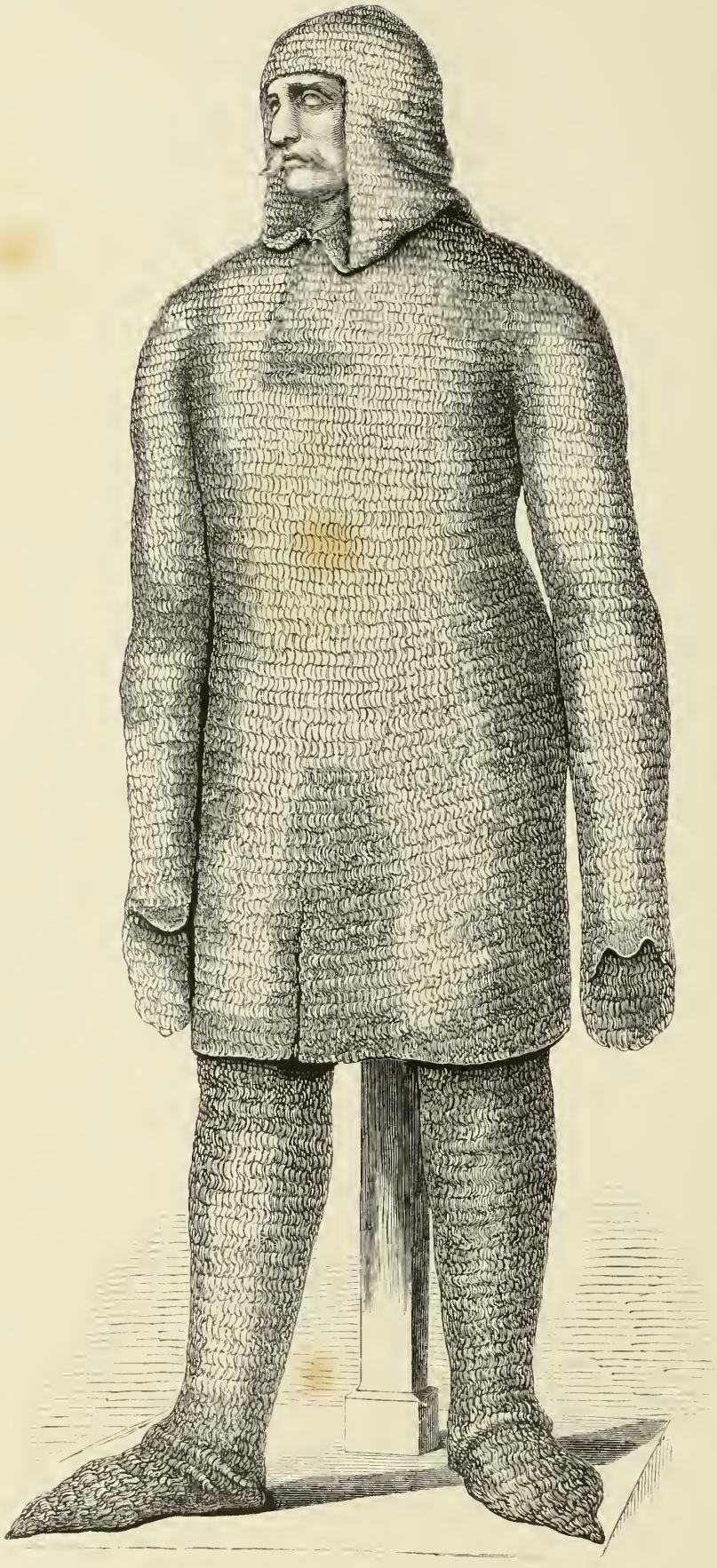
In all these respects this sword resembles many of those seen on the monumental effigies of the knights of the thirteenth and fourteenth centuries, the pommels of which are variously ornamented; thus, that of the Black Prince has a lion's head in the centre; that of Sir Roger de Kerdestone, in Reepham Church, Norfolk, which is hexagonal, has a rose; that of Sir John Blanchfront, at Alvechurch, county Worcester, which is circular, has the deep hollow on the edges; and the sword on the latten figure of Richard Beauchamp, fifth Earl of Warwick, who died in 1439, placed on his magnificent tomb in the Lady Chapel, St. Mary's, Warwick, has the same form of pommel, within which are the ancient badges of the family,—

"The rampant bear chain'd to the ragged staff."

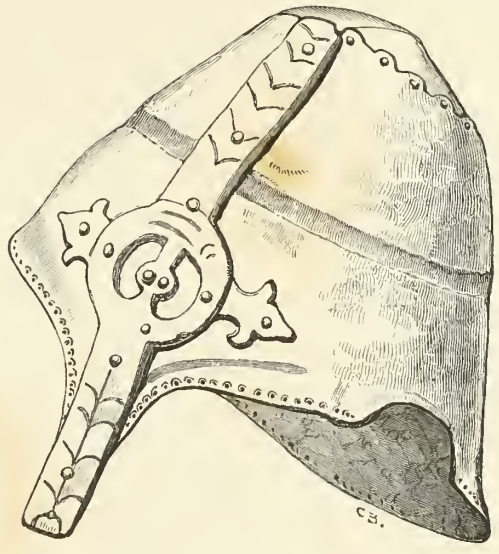
This last effigy was not finished until the year 1465.

C. B.

Exhibited by JOHN WALKER BAILY, *Member.*



A Conical Helmet, of iron, with a nasal guard, riveted on to the front of the cap, so as to strengthen it, and which is extended over the forehead into a circle, having a trefoil point on each side by way of ornament.



This is a very early specimen, and is probably unique. About half-way up the cap is a shallow channel, and round the lower edge is a number of small holes, by which the internal lining and padding would be attached. Such defences for the head were used by our Saxon ancestors, as well as by their Norman successors, down to the middle of the twelfth century, to which period we may refer this example.

Similar helmets are to be seen in the Bayeux tapestry; the war-casque of Duke William, in particular, has the projecting nasal.

A Suit of Interlaced Chain-mail. This interesting example consists of a long hauberk with sleeves, and a hood, or *coif-de-mailles*, to cover the head, wrought in one entire piece; the ends of the sleeves are sufficiently long to form a covering for the backs of the hands. Chausses to protect the legs and feet, with long pointed toes, accompany the hauberk. The whole is composed of links $\frac{5}{8}$ of an inch in diameter, each of which is made up of a round iron wire, a full $\frac{1}{16}$ of an inch thick, bent into a circle, the joints being butted up close together, not riveted, and the whole is interlaced.

This suit, which is of large size, very closely corresponds with the armour shown on the brass monument of Sir John D'Abernon the Elder, circa A.D. 1277, 6° Edward I., in the chancel of Stoke D'Abernon Church, Surrey; on that of Sir Roger de Trumpington, circa A.D. 1289, 18° Edward I., in Trumpington Church, county Cambridge; and on that of Sir Robert de Septvans, circa A.D. 1306, 35° Edward I., in Chartham Church, Kent. These brasses, as well as many effigies executed in stone and wood of the same period, and even of earlier date, show the hood of mail as forming a part of the hauberk itself, and at the period to which Mr. Eastwood's suit may be assigned, viz., from about A.D. 1230 to 1260, it probably was so made, as the effigy of Robert de Ros, in the Temple Church, and the brass of Sir Robert de Septvans seem to imply; as in these instances the hoods are thrown off from the heads of the knights, and rest on their shoulders. The *coif-de-mailles*, or *camail*, was sometimes separated from the hauberk, as distinctly shown by the effigy of Robert de Vere, third Earl of Oxford (who died A.D. 1221), in the church of Hatfield Broad-Oak, Essex; and by the brass of Sir Robert de Bures, circa A.D. 1302, in the church of Acton, in Suffolk; in these examples the strap, which supports the shield of the knight, passes *over* his shoulder, and *under* the camail which protects his neck.

The specimen under review may be considered of earlier date than those with which it is compared, from the circumstance of the great length of the hauberk, and from the covering for the hands being formed of *mailles* without fingers; in both these respects the specimen agrees with the effigies of some of the knights in the Temple Church, which are probably the earliest of the kind now remaining in England.

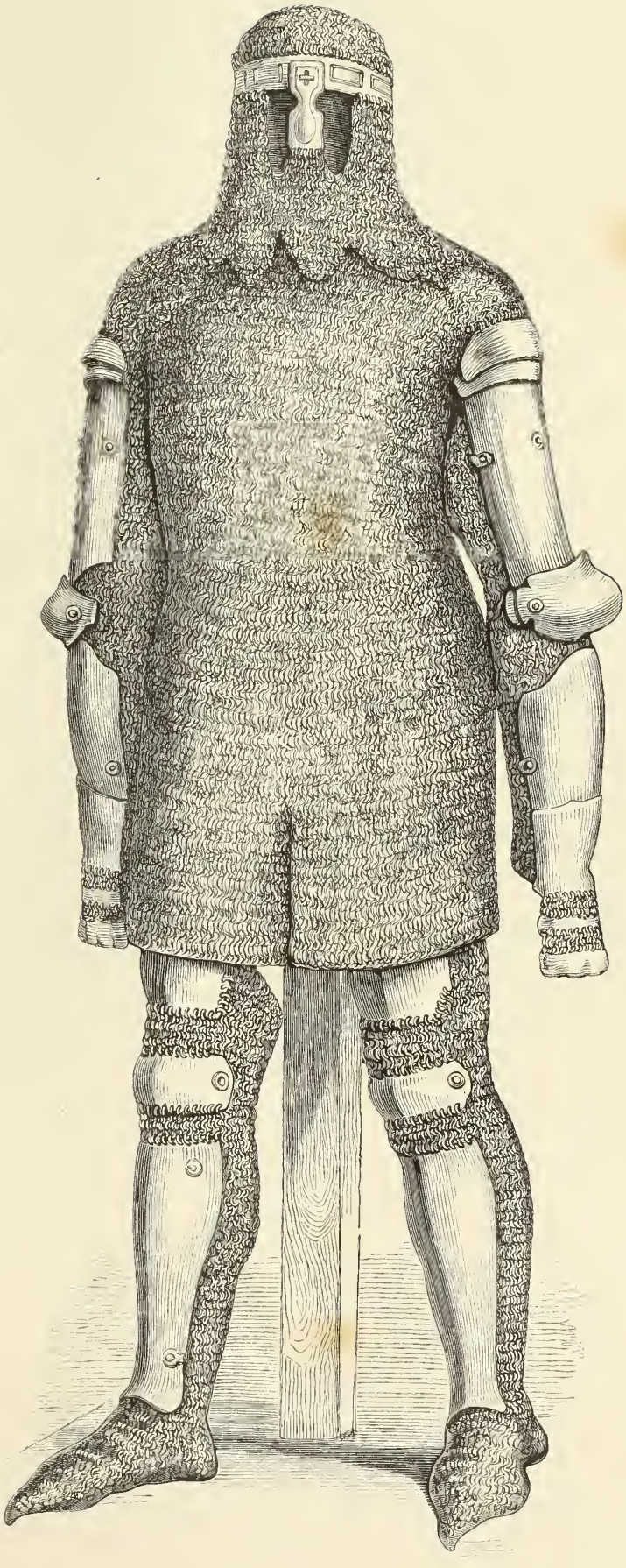
From the commencement of the reign of Richard I. to the end of that of Edward I. the chain-mail was covered with a long sur-coat, made probably of thin linen, and which garment seems to be copied from the Saracens, among whom it was a great protection against the sun in so sultry a climate as Palestine. During the reigns of Henry III. and Edward I. the arms of the knights were emblazoned on their linen surcoats.

C. B.

A SUIT of ARMOUR, formed of interlaced CHAIN-MAILLES, with additions of PLATES of STEEL. This example belongs to the early part of the fourteenth century, circa A.D. 1300 to A.D. 1330.

The hauberk, so far as the covering of the body is concerned, is entirely composed of iron links, of the same size and description as those in the last example, interlaced together. The covering of the head is a hood of mail detached from the hauberk, with an iron ring $2\frac{1}{2}$ inches wide, worked with slightly raised square panels, round the temples; from this ring hangs a full and ample *camail*, the lower edge of which is finished in zig-zag points, which rest just above the shoulders, the hood having an opening for the face in the front, with a moveable plate, or *nasal*, linked on to the *mailles* next the chin, and which can be closed or lowered at the pleasure of the wearer; this plate, which, when up, forms an additional protection to the face, is fastened by means of a small staple in the plate ring, and secured by a pin. In England no monumental effigy has yet been discovered which shows us such a guard as this; there is, however, in the Cottonian Library a manuscript paraphrase of the *Four Gospels*, said to be of Danish execution, in which is an illumination, the subject being the Murder of the Innocents, where we see the chain-mail on the chin hung up to the nasal guard of the conical skull-cap; and in the monumental figure of Sir Ulrich Landschaden, Knight, who died A.D. 1369, and was buried in the church of Neckarsteinach, near Heidelberg, we have a nasal plate and camail, which agree in all respects with Mr. Eastwood's example. The arms of the suit under notice have rere-braces of plate on the *mailles*, reaching from the shoulders to the elbows, and from the elbows to the wrists. There are also *epaulières* to cover the shoulders, and *coudes* to the elbows. The gauntlets are formed without fingers, partly of links, and partly of plates, the former of which cover the knuckles; to the legs the *cuisses*, *greaves*, and *genouillères*, or knee-caps, are all of plate; whilst the feet are covered with the interlaced *mailles*.

The brass of a Fitz-Ralph, in St. John's Church, Pebmarsh, in Essex, circa A.D. 1320, corresponds to a great extent with this suit of armour. Fitz-Ralph, however, wears sollerets on the insteps, formed of overlapping plates, and on his head a hood of mail without any circlet; and the portions of plate are generally of a more ornamented character in the brass specimen than are the corresponding parts in the real example.



The costume of the knight underwent an entire change during the reign of Edward II. from that in the time of his predecessors. We have already seen that plates of steel were now added to the *chain-mailles* to a very considerable extent, and Mr. Eastwood's real example affords a valuable illustration of the armour of this date. It was not only in the armour, but also in the outer covering, that a new fashion prevailed. The sepulchral monuments of the period clearly explain this change, and the following brasses may be cited :—That of Sir John de Creke, circa A.D. 1325, in the church of Westley Waterless, in Cambridgeshire ; that of Sir John D'Abernon the Younger, circa A.D. 1327, in the church of Stoke D'Abernon, in Surrey; and that of John de Northwode, in Minster Church, in the Isle of Sheppey. To these may be added the stone effigy of Prince John of Eltham, Earl of Cornwall, who died in 1334; and that of John de Ifield, circa 1317, in Ifield Church, Sussex. These and many others show several garments in place of the linen sur-coat of the thirteenth century; first we see the *haketon*, which was worn under the hauberk; and over the latter a garment with an escalloped edge, and which was probably made of leather, *cuir-bouilli*, with its fringed border; this, we learn from the "Roll of Caerlaverock," A.D. 1300, was sometimes of silk :—

"Meinté riche gambeson guarni de soie."

Over all was the *cyclas*, which, like the sur-coat of the time of Edward I., was emblazoned with the coat-armour of the knight; this latter garment was laced up the sides, and cut short in front, but at the back it hung somewhat below the knees. The great satirist of the fourteenth century, CHAUCER, thus describes the armour of a knight :—

"He did on next his white lere,
Of cloth of lake full fine and clere,
A breche and eke a sherte.
And next his sherte an *haketon*,
And ovir that an *habergeon*
For percing of his herte;

And ovir that a fine *hauberke*
Was all ywrought of Jewis werke,
Full strong it was of plate.
And ovir that his cote-*armure*,
As white as is the lilly-floure,
In which he would debate.

His shelde was all of gold so redde,
And thereon was a borés hedde,
A carbuncle beside.
* * * * * *

His *jambeux* were of *cure-buly*,
His swordis shethe of ivory;
His helm of *laton* bright;
His sadell was of ruell bone,
His bridle as the sunne yshone,
Or as the moone ylight.

His spere was of the fine cypres,
That bodeth warre, and nothing pece,
The hedde full sharpe iground."

Rhime of Syr Thopas.

The slight difference in the above description from the monuments of the fourteenth century, namely, the hauberk of plate over the habergeon, may be accounted for if we bear in mind that Chaucer wrote in the time of Richard II., when plate-armour had become more fully established, and when "a pair of plates," a breast-plate and back-plate, were worn *over* the habergeon of mail, and *beneath* the quilted or *gambased* sur-coat, or *jupon*, giving to the figure of the knight the protuberant form of a pigeon's breast, as is clearly to be understood from the *laiton* figure of Edward the Black Prince in Canterbury Cathedral; and as shown on an effigy in Ash Church, Kent, said to represent Sir John Laverick, the body of which is covered with narrow laminæ of plate, as seen through the side lacings of the sur-coat.

It is stated that these two suits of chain-mail armour, together with another hood of mail, and portions of a third suit, were discovered enclosing the bones of the knights who had been buried in their armour, in a church in Oxfordshire, by some workmen who, by accident, broke into a vault during repairs; and that, at the time, one suit was sold for old iron to the village smith, who disposed of it to a gentleman residing in Sussex, who possesses a well-known collection of antiquities. If this account of finding the suits is correct, it may be regarded as a solitary instance; there exist many reasons for disguising the truth in such discoveries, and although during the middle ages it was without doubt the usual practice to bury the deceased in the clothes he wore during life-time, as proved by the appearance of the remains of King John, at Worcester Cathedral, and in very many other instances where the tombs have been opened, we have no other *proof* of knights being found interred in their armour, the great cost of which, at a time when it was bequeathed from father to son, and left as a valuable legacy, will account for such a custom not being followed. With one of these suits of armour was found a portion of a strong leather garment, in form like the front of a modern waistcoat, and which is still in the exhibitor's possession; it is in two thicknesses, held together with leather thongs, and is pierced full of holes about half-an-inch apart: it appears to have been laced up the front. This was probably the *Wambais*, a covering for the body, worn under the hauberk, or iron shirt, to protect the body of the knight from the friction of the armour, as well as against bruises from the stroke of a sword, thrust of a lance, or blow of a mace. It may be as well to state that the interlacing of the *mailles* is formed by four of the links passing through a fifth.

The portions which are formed of plates are laid over the ring *mailles*, and partly attached by the same; but the rere-braces and the greaves have also leather straps round the arms and legs.

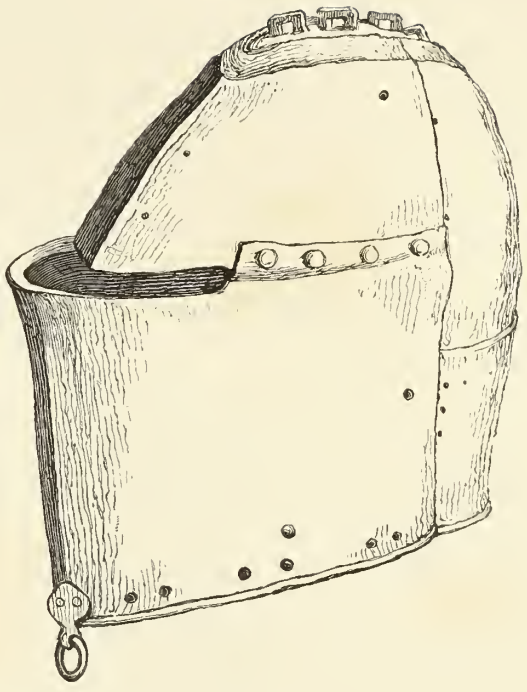
C. B.

Exhibited by GEORGE EASTWOOD.

The THREE next specimens of HELMETS are preserved in Cobham Church, Kent, and were lent by the Lay Rector, Thomas Wells, Esq. The ancient family of Cobham has given birth to many distinguished knights and barons, from the time of King John to that of Henry VI.

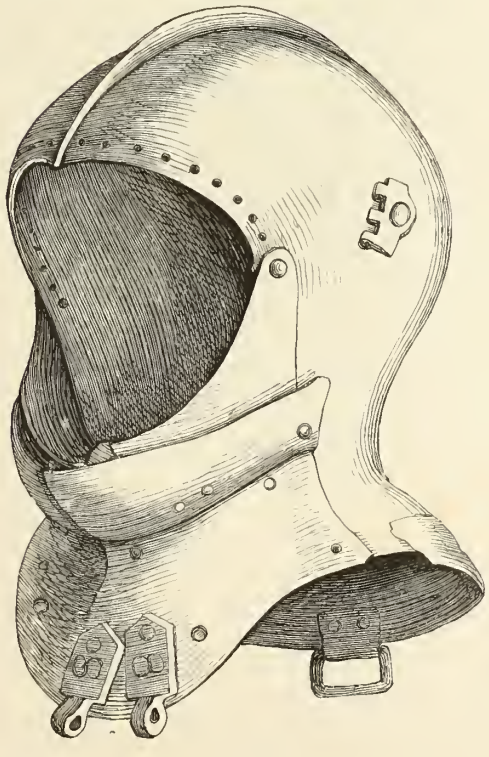
1. A HELMET of the casque kind, and somewhat similar to that of King Henry V.,

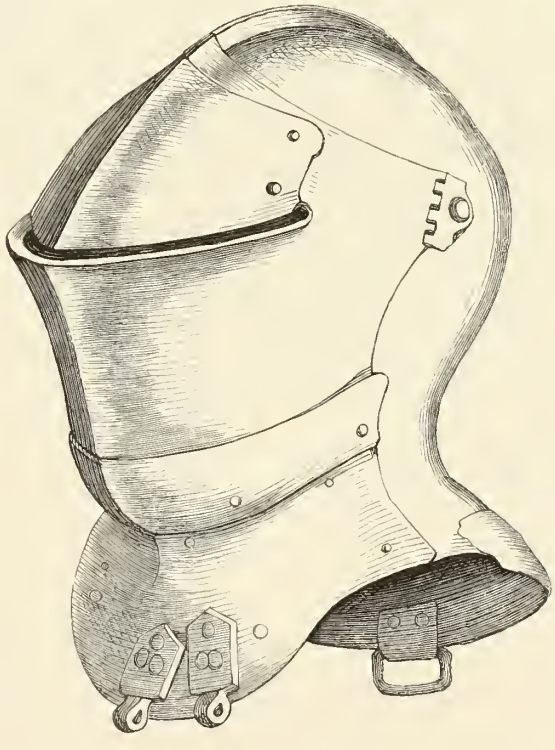
and of the same date. It is formed of five pieces of iron, the top plate is pierced with eight holes, and has four strong staples, placed, no doubt, for fixing the crest. The front portion, at the sight, is $\frac{3}{8}$ of an inch in thickness, of a single plate in the upper part, and has a ring at the lower part for the purpose of attaching it to the breast-plate. Like the king's helmet, this example has a hook behind, which it may be presumed was for hanging it upon a wall. In these two helmets there is not the usual breathing-place, but around the lower edge of the front are six pairs of holes, and several others in various parts of the helmets.



In this specimen there are traces of gilding, but too faint to afford an idea of the original pattern. This helmet was evidently intended to be placed over the bascinet. The weight is 12lbs. 14oz.

2. A HELMET, like that on the effigy in Arundel Church of John Fitzalan, thirteenth Earl of Arundel, who died A.D. 1434, consisting of a head-piece beautifully formed in one plate, with ribbed crest round the head from front to back. Attached to the front is a moveable





beaver, formed in three thicknesses, and contrived to shift on pivots, so as to pass the helmet more readily over the head of the knight; and this beaver can be detached at pleasure.

In front of the gorget are three large holes, the centre one, from its elongated form, was certainly intended for a fastening strap to connect it with the breast-plate. At the back is a large square staple for the purpose of affixing to the back-plate. The weight of the head-piece is 19lbs. of which the beaver weighs 6lbs. 7oz. One illustration shows the helmet with the beaver detached.

3. A HELMET, circa A.D. 1490, somewhat resembling the last example, but smaller, with ridge. The lower part is made to open by means of hinges near the ears; these are fastened by a pivot at the chin, and by a screw at the back of the neck when on the head of the knight. The crown-piece is in a single plate with a double thickness in front, the lower portion being the two opening wings. A beaver, which can be removed at pleasure, belongs to this specimen. On the top of this helmet is placed the ancient crest of the Cobhams, viz., a Soldan's head, bearded and wreathed, as worn on their knightly effigies in the churches at Cobham, in Kent, and Lingfield, in Surrey. This crest, carved in wood, was probably affixed when the casque was hung up in the church, after the practice of the time. The entire weight of the helmet is 18lbs. In the will of Joan, Lady Cobham, dated 13th of August, 1369, 43 Edward III., she mentions "one green bed embroidered with a Soldan, with the arms of my lord;" she was the widow of Sir Reginald de Cobham, K.G., first Lord Cobham, of Sterborough, one of the principal leaders of King Edward's army at Cressy and Poictiers. His effigy (he died A.D. 1361) is in Lingfield Church, with the Soldan crest.

These three helmets, with that of "the fifth Harry," serve admirably to explain the system of arming knights, who required the aid of the armourer before their entering the lists of a tournament, or engaging in the more perilous encounter of battle. SHAKSPEARE gives a graphic illustration, in describing a scene, the night before the battle of Agincourt:—

> "From the tents,
> The armourers, accomplishing the knights,
> With busy hammers closing rivets up,
> Give dreadful note of preparation."
>
> *King Henry V., Act* iv.

Exhibited by THOMAS WELLS.

SIR WILLIAM WALWORTH'S DAGGER. On the box wherein this weapon is usually kept is the following inscription—"With this dagger Sir Wm. Walworth, Lord Mayor of London, Citizen and Fishmonger, slew the rebel Watt Tyler, in Smithfield, Reign, Rich. 2nd, Anno Domini 1381." This dagger, however, is of a much later date.

HUME'S account of the death of Wat Tyler, in Smithfield, is very short:—"He there behaved himself in such a manner that Walworth, the Mayor of London, not able to bear his insolence, drew his sword, and struck him so violent a blow as brought him to the ground, where he was instantly dispatched by others of the king's attendants." In his admirable *History of the Conquest of England by the Normans*, THIERRY has been more explicit—"The Mayor of London, William Walworth, was then at the King's side; and whether it was that he took the gesture of Wat Tyler for a menace, or that he could not resist a violent impulse of anger against him, he struck him on the head with his mace, and knocked him off his horse. The people of the king's train surrounded him, in order to conceal for a moment what was passing from the view of the insurgents; and an esquire of Norman birth, named Philipot, dismounted from his horse, and killed the tiler at one stroke, by plunging his sword into his breast."

GWILLIM, in his *Display of Heraldry*, gives an account of this Philipot, and his coat of arms, which is worth notice:—"The field is gules, a cross between four swords argent, the pummels and hilts or. This coat was given to Sir John Philipot, Knight, sometime Lord Mayor of London (and used with his ancient arms, which are, sable, a bend ermine) for a coat of augmentation; for this Sir John Philipot, at his own charges, set forth a fleet of ships in the year 1378, and scoured the seas, at that time so sorely infested with pirates, that the merchant ships could not traffick in safety. MASTER CAMDEN, in his *Brittannia*, sets forth that he, like a good patriot of his country, surprised John Mercer, a Scottish rover, and all the rabble of his adherents, besides fifteen sail of Spanish ships, richly freighted with merchandize, which they had taken as prize, whereof he made no other use but to give supply to his sovereign, for he maintained one thousand men in the king's wars in France, and performed many pious and laudable works in his life time, and ordained many more by his last will extant in the Registers of the *Hoysting*, London. King Richard II. rewarded his good service with a grant of forty pounds of yearly revenue of land escheated to the crown, yet in the possession of Sir John Philipot, his next heir in *Philpot Lane*, in London; and made him Knight, in *Smithfield*, when he rewarded Sir William Walworth, Mayor of London, with that order, at the same time, when he vanquished that arch rebel of Kent, Wat Tyler."

After describing some of this worthy knight's descendants, GWILLIM continues—"I have seen some evidences which do persuade me to believe that the lands now belonging to Sir John Philipot, the chief of this house at *Stepney*, nigh London, came to his ancestors by marriage with the sister of Thomas Becket, Arch-bishop of Canterbury."

Mr. Isaac D'Israeli states that Walworth had a private, as well as a political, grudge against Wat Tyler, who had burnt some houses belonging to him at Southwark. The memory of this injury probably added weight to the blow of the worthy Fishmonger's mace.

Exhibited by the WORSHIPFUL COMPANY OF FISHMONGERS.

A SHORT SWORD, or anelace, two-edged blade, 17 inches long, 3 inches wide, tapering to the point; it has broad shallow flutings. One side is engraved with nude male and female figures, the former winged, and having an inscription,—

VIRTV · CONDVCE ·

The other side has nude figures on horseback, and the inscription,—

GENTIL · HOR · ADALTO

On the blade is an armourer's mark, a bugle-horn stringed. The steel hilt, $5\frac{1}{4}$ inches long, curves towards the blade. The handle is of horn with several circles sunk through the thickness, and filled in with minute perforations in silver. Round the edges of the handle is inscribed,—

NECEXSITVDO + HOMINES + TIMIDOS + FORTES + FACIT

"Necessity renders even fearful men brave."

AN ANELACE, with two-edged blade, $3\frac{1}{2}$ inches wide, 14 inches long, tapering to point, the blade has three series of flutings on each side, next the hilt there are four in width, three in the middle, and two in the last division; the two upper series being damascened in scrolls and guilloche, with figures of boys, the guilloche is knotted on the edges of the dagger. The steel hilt, which curves much towards the blade, is 6 inches across, and is also engraved. The ivory handle, perforated like that of the former anelace, has lost the silver circles, as well as the banding round the edges, but the brass end remains. The armourer's mark on the blade is a crescent. Both these anelaces may be ascribed to the end of the sixteenth century, and as Italian workmanship.

Exhibited by EDMUND WATERTON, F.S.A.

A DAGGER, said to have belonged to JOHN GRAHAM, of Claverhouse, Viscount Dundee.

The handle and sheath are of iron, richly wrought in relief; on the back of the sheath is the date, 1671, and the letters $\frac{\text{V L M}}{\text{G Z}}$, with the combination of a square and an axe.

CLAVERHOUSE, whose character is so well drawn by SIR WALTER SCOTT, in *Old Mortality*, was one of the Graham family, of whom he speaks as "having claim to three of the most remarkable characters in the Scottish annals. Sir John the Græme, the faithful and undaunted partaker of the labours and patriotic warfare of Wallace, fell in the unfortunate field of Falkirk, in 1298. The celebrated Marquis of Montrose, in whom De Retz saw realized his abstract ideal of the heroes of antiquity, was the second of these worthies; and, notwithstanding the severity of his temper, and the rigour with which he executed the oppressive mandates of the princes whom he served, I do not hesitate to name, as the third, John Grahame, of Claverhouse, Viscount of Dundee, whose heroic death, in the arms of victory, may be allowed to cancel the memory of his cruelty to the non-conformists during the reigns of Charles II. and James II."—*Note* to *The Lady of the Lake.* A fourth worthy of this family may be named in the person of Sir Thomas Graham, the late Lord Lynedoch, the hero of Barossa.

Sir William Graham, of Kincardine, by his second wife, the Princess Mary Stuart, daughter of Robert III., King of Scots, had two sons, of whom the younger, William, was ancestor of Lord Lynedoch, and the elder, Sir Robert Graham, of Fintry, was ancestor of the gallant Dundee, who was eldest son of Sir William Graham, of Claverhouse, by his wife, the Lady Jane Carnegie, daughter of John, first Earl of Northesk. John Graham was created Viscount Dundee and Lord Graham of Claverhouse, Nov. 12, 1688, and was mortally wounded at Killiecrankie, 1689, after having defeated the troops of King William III. By his wife, Jean, daughter of William, Lord Cochrane, he had a son, James, second Viscount Dundee, who died an infant, in 1689.

"Claverhouse's sword (a straight cut-and-thrust blade) is in the possession of Lord Woodhouselee. At Pennycuick House is preserved the buff-coat, which he wore at the battle of Killiecrankie."—SIR WALTER SCOTT, 1833.

Exhibited by CHARLES REED, F.S.A.

A STEEL MACE, of the time of Henry VIII., A.D. 1509–1547. It has seven cusped blades, an octangular shaft, with the alternate faces engraved, and a round handle embossed with vines and grapes.

A MASSIVE IRON BURGONET, weighing 16lbs. It has some round holes for breathing, but no sights in the visor, the wearer, consequently, would be in darkness. The helmet itself is two-fold; the outer surface being formed of thick iron scales, riveted to the inner lining. At the back is a curved comb, or crest. This is supposed to have been an instrument of torture, and was probably brought from Florence. Date, circa A.D. 1550.

AN ITALIAN RAPIER, probably of Milanese workmanship; date about the end of the seventeenth century. The blade is double-edged, fluted, and perforated in the "*forte*." The hilt, of dark-coloured steel, is very richly ornamented with designs in relief, wrought out of the solid. The front of the shell represents a skirmish of cavalry with pistols, a walled city is shown in the back-ground; the figures of the men and horses are in *alto-relievo*. A similar subject occupies the inside of the shell, but the figures here are in *basso-relievo*. The pommel is ornamented like the front of the shell, and the bow and other parts of the guard are formed of foliage, with figures of nymphs and fauns. The *gripe* is covered with steel and copper bullion.

A PERSIAN SABRE, with heavy blade, very finely watered. An inscription, inlaid in gold,

states that it was made in the city of Ispahan, with the date, answering to A.D. 1690. The mouth-piece of the scabbard is embroidered with coloured silks and gold thread, and has the peculiarity of containing a place for a small knife. The hilt and chape of the scabbard are of russet steel, hatched and overlaid with gold, representing trees and oriental buildings.

Exhibited by W. J. BERNHARD SMITH.

A SERIES of MODELS of ARMOUR, varying from 15 to 17 inches in height, made for a tournament held in honour of the Emperor Maximilian II., 1564–1576, who was created a Knight of the Garter by Queen Elizabeth :—

1. A knight's tilting suit complete, about the time of Edward IV. ; the helmet has six small round holes on each side.—2. A knight's tilting suit, Edward IV., of plain plate armour, the breast-plates armed with spikes ; the helmet has three long narrow slits on each side.—3. A knight's full suit of plate armour, time of Henry VII. ; the helmet is pierced in front of the vizor with small holes.—4. A knight's full suit of black armour, Henry VII., with barred helmet.—5. A knight's full suit of fluted armour, Henry VII. ; the helmet pierced in front with numerous small holes, placed in two rows.—6. A knight's suit ; the helmet has in front numerous narrow slits, in two rows.—7. A knight's suit of black armour, the lower part of the helmet pierced with three rows of small round holes ; the cuisses have horizontal flutings.—8. A full suit of fluted plate armour of a man-at-arms, of the date of Henry VII. ; the helmet is close, with wings.—9. A suit for a foot-soldier or pikeman, with morion, buff leggings and gloves ; date of Queen Elizabeth, 1558–1603.

A MISERICORDE, or dagger, of the time of Henry VIII. The three-sided blade, ending in a sharp point, is $15\frac{1}{4}$ inches long, the handle is 5 inches long, and the guard is $3\frac{1}{2}$ inches across. The peculiar feature in this weapon is, that one side of the blade, about half-way down, is divided by lines, within which is a series of numerals, viz., 1, 3, 5, 9, 12, 14, 16, 20, 30, 40, 50, 60, 90, 100, 120. These divisions are not equal ; the other sides of the blade are quite plain. Mr. Willett has another dagger, very like this, but smaller, the whole length being only 15 inches, and the blade marked with the same numerals. These blades much resemble steel-yards, and the numerals upon them may be intended to indicate the degree of strength necessary to drive such a weapon into a substance.

A HAND-GUN, or REVOLVER, end of seventeenth century. The wooden stock is a modern restoration. The gun, of which the barrel is 8 inches long, is of brass, as well as the chamber, 3 inches long and 2 inches in diameter, and is made to contain six charges. The construction, though rude, is said to have furnished Colonel Colt with the notion, from which he made his revolvers and a colossal fortune.

Since the commencement of this Catalogue, the exhibitor has assumed, by royal licence, the surname of Willett, in lieu of Catt.

Exhibited by HENRY WILLETT.

FOUR SPURS, discovered in digging for a foundation for the new gasometer, at the City Gas Works, Whitefriars, in 1860, and which, with other articles of ancient date, were collected and preserved by the inspector, Mr. Thomas Point. One spur has a floriated rowel of eight points, 1½ inch in diameter, and has a portion of the leather strap still attached to it. The date is about the middle of the reign of Henry VIII., 1509–1547. Two other spurs have rowels of six points.

A portion of the BIT for a horse, found at the same time and place as the spurs.

Exhibited by the CITY GAS COMPANY.

AN IRISH SKENE, used by the Kernes, or light infantry of former days. This formidable weapon is made to shut like a clasp-knife, and measures, when open, 3 feet 4 inches in length. "It descended to Dennis O'Havalland, from his great grand-father, Captain Manus O'Kane, of Dungiven, nephew of Sir Phelim O'Neill, one of the burgesses of King James II., in Londonderry, in 1689."

A priory was founded at Dungiven for Canons regular of St. Augustine, by O'Cahane, the prince of this district, whose monument is still to be seen in the old church.

SHAKSPEARE alludes more than once in his dramas to the Kernes. Thus, in *Macbeth*, "the wounded sergeant" giving to "the gracious Duncan," whom he had rescued, an account of the battle, tells the king:—

> "The merciless Macdonwald
> . . . . . from the western isles
> Of Kernes and Gallowglasses is supplied."
>
> *Act* i, *Sc.* 1.

In the *Second Part of King Henry VI.*, Richard Plantagenet, Duke of York, speaking of his intended instrument, Jack Cade, says:—

> "In Ireland have I seen this stubborn Cade
> Oppose himself against a troop of Kernes.
> * * * * * * *
> Full often, like a shag-hair'd crafty Kerne,
> Hath he conversèd with the enemy."
>
> *Act* iii, *Sc.* 1.

Exhibited by the WORSHIPFUL COMPANY OF CLOTHWORKERS.

A GUN, made at Tola, 1756, for Elizabeth Petrowna, Empress of Russia, born 1709, ascended the throne 1741, died 1761. She was the second daughter of Peter the Great and his second wife, Catherine, and became empress at the deposition of Ivan, who was only one year old. Elizabeth was succeeded by her nephew, Peter III., ancestor of the present imperial house of Russia. This weapon, 4 feet 7½ inches long, has the stock inlaid with scrolls of silver wire, and plates of silver engraved with figures of Diana, Fame, an equestrian portrait, and a boar pursued by dogs. The barrel is chased all over with military subjects on a gold ground, a spread-eagle crowned, the initials **I. E.**, and under a crown the date, 1756. Upon the lock is engraved Diana, in a car drawn by dogs.

This gun is said to have been given to one of her favourites by Catherine II., wife of Peter III., at whose deposition and death, in 1762, she reigned alone; she died in 1796. It afterwards came into the possession of one of the native princes of Mysore, and was found at Seringapatam.

Exhibited by MESSRS. HUNT AND ROSKELL.

A FINE MATCHLOCK GUN, the stock inlaid with silver, and having, in a gold countersunk plate on the lock, the name **MARCO** inscribed. The length of barrel is 3 feet 3 inches, the bore ⅝ of an inch. This interesting relic once belonged to the celebrated James Keith, Field Marshal in the service of Frederic III., King of Prussia, and was the parting gift of his brother, George Keith, tenth and last Earl Marischal of Scotland to Charles, Lord Mahon, afterwards third Earl Stanhope (grandfather of the present earl, 1863), son of Philip, second Earl Stanhope, and his countess, with whom the Earl Marischal had contracted a friendship, during the time that he was the Governor of Neufchâtel for the King of Prussia. This last of the Earl Marischals, who died without issue, at Potsdam, in 1778, was descended from a race of gallant ancestors, who had held the hereditary office of Marischal of Scotland from the time of Malcolm II., 1003–1033.

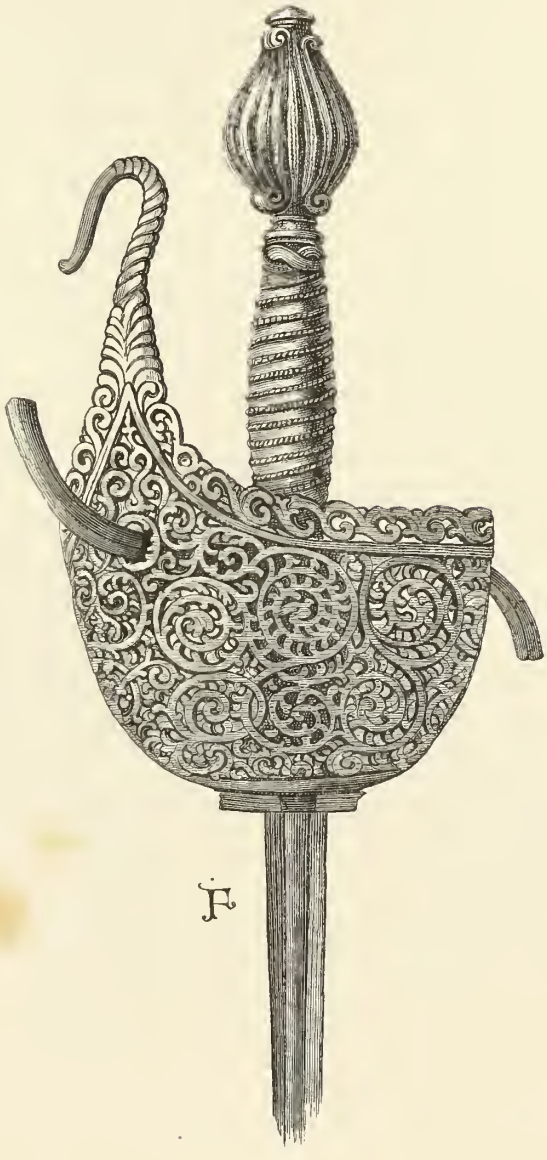
The family of Keith was one of the most distinguished among the Scottish nobility—two brothers were slain at the Field of Flodden; the fifth earl, George Keith, was founder, in 1593, of the Marischal College, Aberdeen, which he endowed from his great estates. The last earl had two sisters, of whom the eldest, Mary Keith, married John Fleming, Earl of Wigton, and their daughter, marrying Charles, tenth Lord Elphinstone, was mother of Admiral George Keith Elphinstone, created, for his brilliant naval services, Viscount Keith. There is a small full-length portrait of the last Earl Marischal at Chevening.

TWO BREECH-LOADING GUNS, which have on the locks the name of the maker, Berselli, of Bologna; length of barrels, respectively, 2 feet 7 inches, and 3 feet; the bore of each is ½ an inch.

Exhibited by the RIGHT HON. EARL STANHOPE, F.R.S.,
PRES. SOC. ANT., F.R.G.S., *&c.*

A Collection of Swords, Rapiers, Daggers, Pistols, and other Weapons, in the possession of Mr. Robert Taylor Pritchett:—

A Rapier, with fluted pommel, and an elaborately pierced and engraved cup-shaped hilt, with a hook by which it was hung upon a wall, when not in use; one side of this guard is actually worn into a hole by long service. The blade, 4 feet long, is fluted, and inscribed with the sacred monogram, I. H. S. A similar rapier is still to be seen at Penshurst Place, but with the hook broken off.—*See Illustration.*



A Rapier, with plain round pommel; the guard is formed of a number of steel loops, and a shell underneath is pierced to break the enemy's points. The blade, which is oval, is 3 feet $3\frac{1}{2}$ inches long, and $\frac{3}{4}$ of an inch in width; the upper part is engraved in interlacing figures and scrolls.

A Rapier, with cup-shaped guard of pierced work in scrolls and birds, fluted pommel; the blade, which is of lozenge-shape in section, is 3 feet $4\frac{1}{2}$ inches in length.

A Rapier, with basket hilt of ribs, and shell-guard; the blade, which is fluted, is inscribed

∴ AИTOИE ∴ A2VILLA ∴

and is 3 feet 9 inches long.

A Rapier, with basket-hilt of ribs, and a shell-guard slightly pierced for breaking points; it has a pommel in the form of a melon. The blade is 3 feet 3 inches long, and of a lozenge-shape in section.

A Rapier, with cup-shaped guard of open-work, the upper part of which is formed of two serpents, entwined together. The blade, which is 3 feet long, is fluted, and inscribed—

ANTHONIO ∔ ∔ PINCHINIO ∔

A RAPIER, of exquisite device and execution; the pommel and handle are of open-work, the former consisting of scrolls and figures, the latter worked in lozenge pattern. The hilt is straight, guarded by a finely-pierced shell. The blade, 2 feet 7½ inches long, is two-edged, and inscribed **SAHAGVM.** Sahagum is the name of a Spanish town in the province of Leon, 27 miles south-east of the capital, Leon.—*See Illustration.*

A MISERICORDE, or dagger of mercy, the companion of the above-mentioned sword. The guard is in shape triangular, of open-work in scrolls; the straight hilt is twisted; the blade, which is 15½ inches long, is grooved, and inscribed with the sacred monogram, **I. H. S.**

A MISERICORDE, with a straight hilt, and plain triangular guard, on which is a double-headed eagle, with a cross on its breast. The blade, which is square and strong, is enlarged towards the hilt, and is engraved with roses, and other devices, and is 18 inches long.

A RAPIER, with cup-shaped guard of open-work, in a peculiar pattern; the saddle-hook is very much turned down; the blade is double-fluted, and 3 feet 11 inches long.

A RAPIER, with the blade, 3 feet 8½ inches long, deeply fluted and finely pierced for 9½ inches along the upper part. The pommel is of embossed work, on which are two shields of arms, viz.,—bendy, with two lions rampant for supporters, and a fleur-de-lys for a crest. The guard is cup-shaped, of open-work in quatre-foils and other figures, filled in with foliage and flowers; it has had a saddle-hook, which is now broken off.

A RAPIER, of German manufacture, with round pommel, and basket-hilt formed of a series of double leaves, intended to entangle and break the adversary's weapon. The blade, which was formerly longer, measures 2 feet 11 inches, is double-fluted, and inscribed, on one side,

+ CLEMENS · HORN + ME · FECIT · SOLINGEN +

and on the other side is the motto, often found on sword-blades:—

+ VERITATEM · DILIGITE + ET · PVGNATE · PRO · PATRIA +

"Love the Truth, and Fight for your Country."

A BROAD SWORD, the blade of which is of Spanish make, and 3 feet long; it is fluted, and marked with the letter **B.** under a crown; also with the figure of a wolf, and the name of the town, **SAHAGUM.** The mounting, of the time of Charles I., is probably English work; the guard is flat and perforated, and has a very peculiar loop for the thumb. We find an allusion in SHAKSPEARE to the excellence of Spanish blades:—

"It is a sword of Spain, the ice-brook's temper.
* * * * * * *
A better never did itself sustain
Upon a soldier's thigh."

Othello, Act v, *Sc.* 2.

A BROAD SWORD, with peculiar double-guard, which, as well as the pommel, is of embossed open-work in scrolls of animals and foliage. The blade, 2 feet 7 inches long, is double-fluted, and inscribed **HOVN · MEFACET.** This probably is meant for the armourer, Clement Horn.

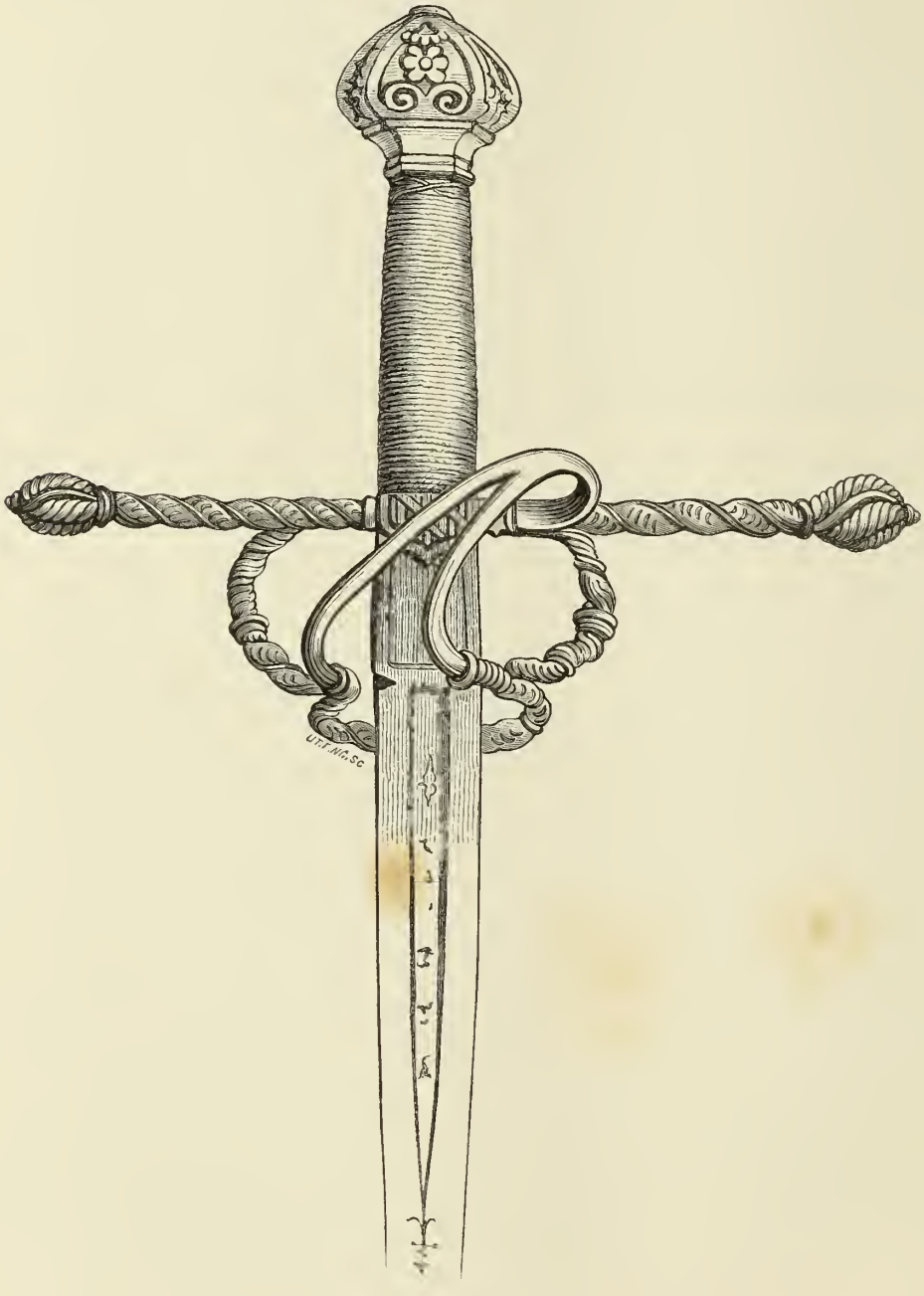
TWO BROAD SWORD BLADES, one 2 feet 10 inches, the other 2 feet 8 inches long, double-edged, double-fluted, and inscribed—

× × ANDREA × ×
× × FERARA × ×

SIR WALTER SCOTT says of Andrea de Ferrara:—"Who this artist was, what were his fortunes, and when he flourished, have hitherto defied the research of antiquaries; only it is in general believed that Andrea de Ferrara was a Spanish or Italian artificer, brought over by James IV. or V., to instruct the Scots in the manufacture of sword blades. It may be observed that the best and most genuine Andrea Ferrara's have a crown marked on the blade."

A BROAD SWORD, with plain round pommel, straight hilt, and single-looped guard; the blade, which is broken, now measures 2 feet $7\frac{1}{2}$ inches in length, and is inscribed **A. R.**, with a nondescript animal between the letters.

A RAPIER, with hexagonal pommel, which is ornamented with a rose under a crown. The hilt is a straight twisted bar with loop-guard, and the blade, 3 feet 10 inches long, is fluted, and inscribed **AINO**... much obliterated. On the centre of each side of the hilt is a shield of arms—paly bendy; the armourer's mark is **C. F.**, on a shield beneath a crown. — *See Illustration.*



A SPANISH BROAD SWORD BLADE, 3 feet $3\frac{1}{2}$ inches long, and $1\frac{1}{2}$ inch wide; it is inscribed with the letters **EIRO**, part of the maker's name. On one side is the figure of a cross and a globe, ☉ : ✠; and on the other is the date ∴ **1634** ∴, and the helmet of a knight with plume. This blade has been mounted in an Indian hilt and guard, finely ornamented with gold work, and with an Indian inscription, which is continued from the hilt along the back of the sword. At the end of the hilt is a spike for the purpose of giving a back-handed blow.

A BROAD SWORD, with spiral handle, the pommel of which is embossed on the top with a rose, and on the sides with female figures holding foliage. The scrolls of the guard are embossed with a figure of Minerva and the owl; and also with lions, dogs, stags, and other animals, owls and other birds. This blade, 3 feet 3½ inches long, has had an ornament engraved upon it, which is now obliterated.—*See Illustration.*

A BROAD SWORD, with scroll-guard, and large round pommel; the blade, 2 feet 11 inches long, is inscribed **PETER . BRAS . VON . MEIGEN . ME . FECIT : ✻ SOLINGEN .**, and on the base of the blade two bears are engraved.

A BROAD SWORD, which is double-edged only towards the point, with plain hilt and guard; the blade, 3 feet 1 inch long, is fluted and inscribed; on one side is the name + **HORNN** +, and on the other the remaining letters are **F MEMS** +; this name is no doubt intended for Clement Horn, of Solingen, which is a town 15 miles south-east from Dusseldorf, and still, as formerly, famous for its manufacture of sword-blades, foils, and cutlery.

A STEEL MORION, of Florentine workmanship, middle of sixteenth century; with high comb, and pipe at back for feathers; ear-pieces are attached by leathern hinges, and have straps for tying under the chin. The sides are ornamented with the fleur-de-lis slightly embossed; it is also enriched with engraving; the ornament of the rim is a guilloche.

A WHEEL-LOCK and SNAPHAUNCE, from Holmby House, Northamptonshire. Holdenby, or Holmby House, was memorable as having been used first as a palace, and afterwards as a prison, for the unfortunate Charles I. From the vestiges yet to be seen, it must have been a magnificent mansion; it was erected in the reign of Queen Elizabeth, by her favourite, Sir Christopher Hatton, Lord Chancellor, who was a native of the place.

A SMALL MODEL of a WHEEL-LOCK PISTOL, 2 inches in length, with steel barrel and lock, and gilt engraved stock. This was manufactured, about 1570, as a specimen of the armourer's art.

A WHEEL-LOCK RIFLE, German, beginning of the seventeenth century; length, 3 feet 10½ inches. The stock and butt are inlaid with coloured ivory and mother-of-pearl, in pellets and stars, and bound with brass, and a steel spanner.

A FOWLING-PIECE, 4 feet 9 inches long, the stock inlaid with silver wire, scroll and figures; the lock is damascened, and the barrel inlaid with gold, on which are the arms of Amsterdam, and maker's name, "I. Van SOLINGEN, Amsterdam."

TWO BRASS STIRRUPS, one of which is similar to the stirrup engraved in MEYRICK'S *Ancient Armour*, and which was used by a colonel in the battle of Marston Moor, fought July 2, 1644.

A LARGE IRON STIRRUP, hung in a separate frame by a swivel, to suit the change of position of the foot. The making of stirrups, often highly ornamented, seems to have been a distinct branch of the armourer's craft. In the account of the expenses of the royal stables of Queen Mary, circa A.D. 1554, there are several interesting entries; one of the items is for money paid to "ROBERT SMYTHE, *Stiroppmaker, for Gylt Sylveryd and Black Varnyshid Stiropps.*— Imp'mis to Robert Smythe, Stirroppmaker, for one payr of fyne fylid stiropps double gylt lx.s"

A VERY FINE STEEL SPUR, for the left foot; Spanish. It has a large rowel of seven points, each 2¾ inches long; and on the neck, which is ornamented with dogs within scrolls, stands an ape near the heel.

A LARGE STEEL HORSE-BIT, of the seventeenth century, found at Rome.

A SPANNER and PRIMER, for wheel-locks, 8 inches long, containing also a measure for the powder. Beginning of the seventeenth century.

A CIRCULAR POWDER FLASK, of wood, inlaid with ivory, in rings and small gilt stars. Genoese workmanship.

A MOORISH FLINT-LOCK GUN, 5 feet 2½ inches long; the butt is inlaid with silver wire scrolls and flowers, and silver bands engraved with green and red circles.

A SCINDE MATCHLOCK RIFLE, 4 feet 4 inches long, mounted with silver circular ornaments on the butt; the barrel is of Damascus steel, and welded in a wavy pattern, the ends inlaid with gold. On the breech is an inscription in eastern characters.

A PAIR of PISTOLS, length 10¾ inches, of German workmanship, by Joh. Jac. Kuchenreuter. The barrels are chased in fine relief with scrolls, and figures of stags and other animals. On the barrel, in gold, is the figure of a knight on horseback, and the maker's mark. The handle is mounted in brass, and embossed with figures of animals.

A SPANISH PLUG BAYONET, which can also be used as a dagger; length, 16¾ inches. It has the date of 1708.

AN INDIAN SWORD, 3 feet 11 inches in length; the hand and arm-piece of gilt metal, and chased in relief with heads of lions, and foliated ornaments.

A RAJAH'S SWORD, length 2 feet 4 inches, with chased silver handle and scabbard; the pommel is in the form of a dragon's head. Cingalese workmanship.

A SILVER SWORD-HILT, with pierced shell-guard and pommel, wire grip. English workmanship. Eighteenth century.

A PRESENTATION RIFLE, 3 feet 7 inches in length, silver mounted, with chasings of trophies; time of Napoleon I., and made by "Boutel à Versailles."

Exhibited by ROBERT TAYLOR PRITCHETT.

A TILTING HELMET, said to be of the time of King Henry VIII., A.D. 1509–1547.

A COUTEAU DE CHASSE, or hunting sword, which belonged to the Verderer of the Elector of Hanover, George Lewis, 1698–1714; who in the latter year ascended the throne of Great Britain as George I.

The length of the straight blade is 23½ inches; the lower part is double-edged; on the upper part on each side is a panel of stiff interlacing scroll-work, and below is a stag, as if chased, on one side, and a wild boar on the other. The grip of the handle is of black horn, 5½ inches long, mounted in brass, and ornamented with raised figures. The pommel has a wolf on one side, and a dog on the other; and on the bow of the handle is the figure of a huntsman. At the junction of the blade with the handle is a representation of Orpheus, seated in the midst of animals, and playing on a fiddle; other parts have the figures of a dog, wild boar, stag, &c. This sword is an heir-loom in the family of the exhibitor, who are descendants of the Verderer to whom it belonged.

Exhibited by JOHN NICHOLL, *Member*, F.S.A., *&c.*

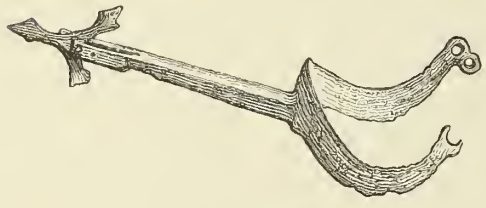
SEVERAL SPECIMENS of IRON ARROW-HEADS, found in considerable quantities, about 100 years ago, in digging out foundations at Ratcliffe.

Exhibited by NOEL WHITING, *Member.*

THIRTEEN SPECIMENS of SPURS, and a BLUNDERBUSS, in the possession of T. WILLS, Esq. :—

1. A BRASS SPUR, date about the middle of the fifteenth century (Henry VI., 1422—deposed 1461). The neck, as was usual at this period, is very long: the rowel consists of eight points, and the shanks are curved to suit the ankle. It is in a high state of preservation, and was taken from Tower Royal, Cannon Street, 1854, in digging the foundation of a house.

2. AN IRON SPUR. The long eight-sided neck and curved shank enable us to fix its date at about the middle of the reign of Henry VI. The rowel is of an unusual form. In its present mutilated state it consists of three flat spear-shaped spikes, but between each of them was once a sharp spicula, now scarcely perceptible: rowels of this kind exist in nearly a perfect state. Taken from the Thames, opposite Greenwich.



3. This SPUR resembles those of the middle of the seventeenth century, but from the number of the rowel points (twelve), it may be assigned to the reign of Henry VII., 1485–1509. The arched neck and shanks are of brass, the rowel of steel. Taken from a sewer at the bottom of Holborn Hill, near Fleet Ditch, 1850.

4. AN IRON SPUR, time of Henry VIII., 1509–1547. The shanks are straight, the neck elevated, and slightly curved. The eight points of the large rowel are spear-shaped. Found in Bread Street, February, 1856.

5. A SPUR, of the close of the reign of Henry VIII. The shanks and neck are similar to the last specimen, but the rowel, which consists of eight club-shaped spikes, fixes its date to this period. Found at Queenhithe, 1848.

6. A PAIR of BRASS PAGEANT SPURS, time of Henry VIII. These spurs are richly ornamented, having at their shanks a peacock. The rowels are made with plain flat plate axles, having fourteen steel spikes to each.

7. AN ELEGANT LITTLE BRASS SPUR, of the time of Philip and Mary, 1553–1558; the shanks are richly engraved with scrolls, &c., and it is supposed to have belonged to a lady of rank. Taken from Fleet Ditch, Bridge Street, Blackfriars, 1846.

8. A WELL-FINISHED BRASS SPUR, of the seventeenth century. The neck is short, having a sudden curve downwards; the rowel has five points. Found near Leominster, Sussex.

9. A BRASS SPUR, time of Charles II., 1648–1685. Its neck is curved downwards, and is mounted with a rowel of five points. Found in Trinity Lane, Cannon Street, 1858.

10. A PAIR of SPANISH-MAURO SPURS, of about the middle of the sixteenth century. The rowels have eight dagger-formed spikes, the necks and shanks are perforated, and engraved. At the junction of the two parts are large flat perforated rose-shaped plates. These magnificent

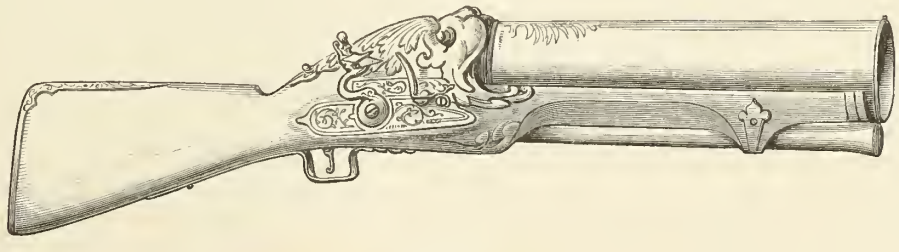
spurs were the property of the late Earl of Harrington, and formed part of his collection of armour. They are said to have been worn by a Spanish General at the battle of Glen Shiel, in Scotland, where he and a large portion of his troops, assisting the Scottish adherents of the Pretender, were taken prisoners, by the English, June 10, 1719.

11. A MAURO-SPANISH SPUR, of a little later date than the preceding, and of less ornate design; the rowel is very large, with seven spikes; the shanks are engraved, and the ends perforated. From a French Collection of Armour.

12. A MAURO-SPANISH SPUR, in which the rose-formed plate is omitted. It is of brass, with the neck and ends of the shanks of tasteful design; the steel rowel has eight short spikes, placed alternately with a round perforation.

13. A PAIR of MEXICAN SPURS, of iron, richly gilt. The shanks are straight, and the rowels more than $3\frac{1}{2}$ inches in diameter, with thirty-three points. We read that the Mexican nobles of former days were proud of wearing large gold spurs, not only at places of public resort, but even at the cathedral. These interesting spurs were presented to Mr. Wills by an eminent Mexican merchant, who regarded them as objects of great curiosity.

14. A BLUNDERBUSS, of the time of Queen Anne, A.D. 1702–1714. The whole length is $36\frac{3}{4}$ inches; length of barrel, $16\frac{1}{4}$ inches; diameter of the bore, $3\frac{1}{4}$ inches; breadth of the



butt-end of the stock, $6\frac{1}{4}$ inches. The barrel is inserted in the mouth of a lion, which terminates in foliage. On the barrel is the coronet of a Marquess resting on a ribbon, which unites two palm-branches, below which is the name "James Ermendinger." This weapon was presented to the exhibitor as having belonged to a nobleman, who was Lord Chamberlain to Queen Anne. These guns were placed so as to

appear at the carriage windows of the owners, during their tedious and dangerous journeys to and from London to attend the Court. Their construction differs from other guns, by the touch-hole being in the centre of the barrel, and consequently having no breech. Such a weapon was quite as likely to injure the person who fired it off, as any one against whom it might be used.

Two noblemen held the office of Lord Chamberlain of the Household in the reign of

Queen Anne; the first was Henry Grey, Earl of Kent, K.G., created MARQUESS in 1706, and Duke of Kent in 1710, in which year he resigned his office, and was succeeded by Charles Talbot, first and only Duke of Shrewsbury, K.G., who was also Chamberlain to George I. The coronet on the gun would, therefore, denote that it belonged to the first of these noblemen, before he was created duke.

Exhibited by THOMAS WILLS.

The IRON UMBO, or BOSS, of a SAXON SHIELD.

The Umbo, so termed from the Greek *omphalos*, a navel, is the large projecting boss in the centre of the round shield, called clipeus, of the ancients. HOMER thus describes a contest of Greeks and Trojans:—

"Shield clash'd with shield,
And spear with spear, conflicting corslets rung,
Boss'd bucklers met, and tumult wild arose."

COWPER, *Iliad*, B. IV., 322.

STATIUS uses very nearly the same language:—

"Jam clypeus clypeis, umbone repellitur umbo."

The word "boss" is derived from the French, with whom the expression *ouvrage de bosse ronde* signifies a "figure in relievo," as *ouvrage de demi bosse* signifies "work in low relief." CHAUCER alludes, in his *Canterbury Tales*, to the boss:—

"A broche she bare upon hire low colere,
As brode as is the bosse of a boke-lere."

Miller's Tale.

Exhibited by the TRUSTEES OF THE DOVER MUSEUM.

A COUTEAU DE CHASSE, with a Damascus blade, the handle carved with figures of hunters and hunting trophies, of the Middle Ages; the green shagreen scabbard is ornamented with dogs, hawks, &c. This knife, or dagger, is of modern manufacture, and was made for the Paris Exhibition of 1845, and is a very fine specimen of silver-work.

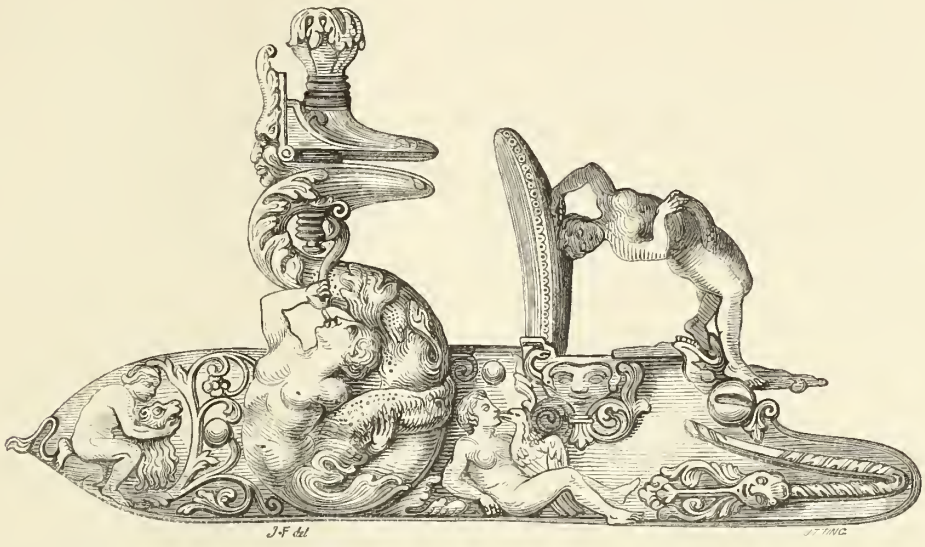
Exhibited by GEORGE LAMBERT.

A PARTIZAN, supposed to be of the time of Charles I., 1625–1648, used by the Chief Constable of the Corporation of Cambridge.

Sir Samuel Rush Meyrick tells us that the partizan was introduced in the reign of Henry VIII., 1509–1547:—"It was found more serviceable than the pike in trenches, mounting breaches, and in attacking or defending lodgments." It was retained as a weapon of defence until the time of William III., and is still carried by the Yeomen of the Guard, in the reign of Our present Gracious Sovereign Lady.

Exhibited by the CORPORATION OF CAMBRIDGE.

A Steel Musket Flint-lock, French work, middle of seventeenth century. The hammer is a mermaid, blowing her conch; on the pan is the figure of Venus, issuing from the



mouth of a dolphin. In the middle of the lock is carved Leda and the Swan; and at the end is Hercules subduing the Nemæan Lion. This is a very fine specimen of the elaborate detail introduced by the artist-armourers on their weapons. The illustration is full size.

A French Steel Flint-lock, embossed with figures ending in scrolls. The pan-cover has a female Therm, entwined with a dolphin.

Three Gun-locks, of Italian workmanship. The earliest and finest specimen is most elaborately carved, and is about the date of 1650; the second is about the year 1730, and has the maker's name, "Brento;" the third lock has the date of 1786 upon it.

The Steel Hilt of a Rapier, finely damascened with gold. This is of Italian workmanship.

Exhibited by the Rev. James Beck, M.A.

A Collection of Arms, which were taken at the siege of Lucknow, consisting of a Flint-gun with sword attached, three Gauntlet Swords, two Shields, one Gun-barrel, two Matchlocks, one Matchlock Revolver, a Battle-axe, an Arrow, two Daggers, and a weapon used by robbers.

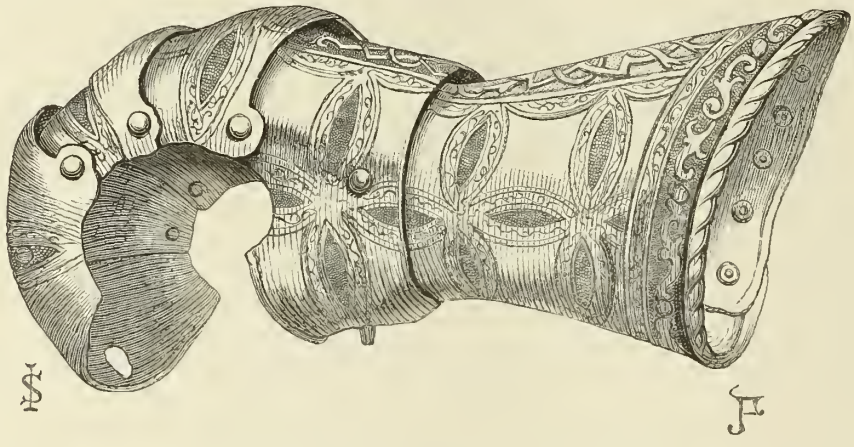
The relief of the beleaguered garrison at Lucknow, in the late Indian war, will always rank among the most brilliant achievements of that campaign, alike honourable to the brave troops within that fiercely-assaulted town, and the gallant men who released them under Sir Colin Campbell, whose long career of military service was closed as Field Marshal Lord Clyde. Of him it was recently well said by a former noble Governor-General of India, "What Lord Clive was at Plassy, Lord Clyde was at Lucknow. He, for the second time, restored our dominion in India."

Exhibited by the Council of India.

A PATENT SELF-RECORDING TARGET, adopted by the Government. By touching any section of this target, the needle corresponding with such section will deflect immediately at the opposite end of the room.

Exhibited by LIEUTENANT CHEVALIER.

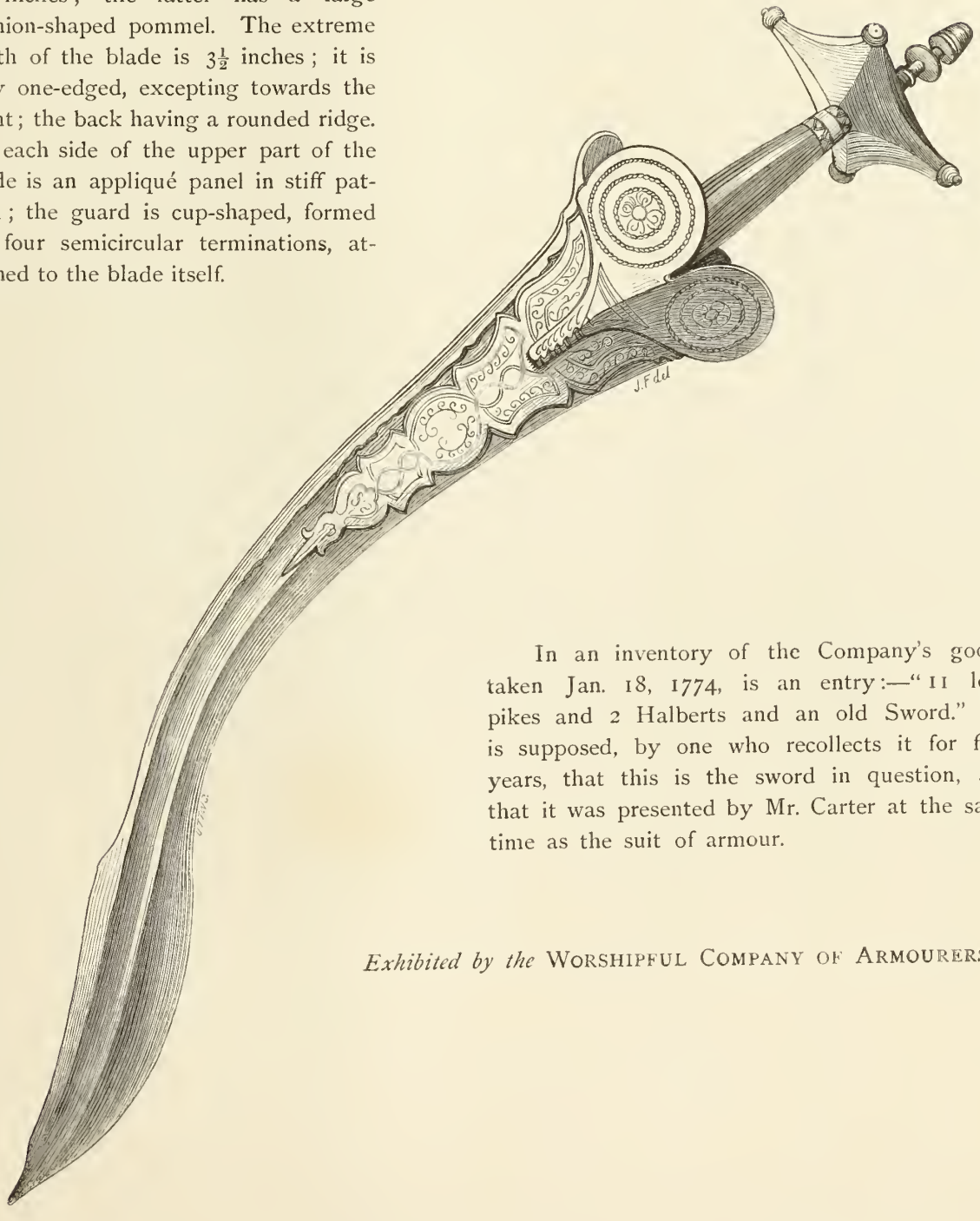
The "FORBIDDEN" GAUNTLET. This curious specimen was presented to the Armourers' Company, in 1768, by Mr. William Carter, a member of the Court, together with a suit of armour of the time of Edward VI. The gauntlet is formed of steel, ornamented with gilt arabesques. The extreme length, when closed, is 13½ inches, the width across the opening for the hand is 5¾ inches. In the specimen shown, when the gauntlet is closed upon the hand, and secured by a staple, only a small opening remains, from which the sword or lance could



not be forced from the holder's grasp, thus giving him an unfair advantage over his adversary in the tournament, and therefore the use of it was deemed contrary to the laws of chivalry. From the circumstance of this kind of defence having been "forbidden" almost immediately after its introduction, it is very rarely to be met with in collections of ancient armour. There was one in the possession of Sir Samuel Rush Meyrick, who quotes, in his work on *Ancient Armour*, from an interesting document—"In the College of Arms is a MS. volume, containing several transcripts made apparently about the time of the reign of Queen Elizabeth, and subsequently. This work is marked M 6: the entries are in all probability copies of original documents; and I have no hesitation in making use of them as such. One of them, bearing date 1466, is as follows:—'The ordinances, statutes, and rules, made and enacted by John Earle of Worcestre, Constable of England, by the Kinges commandement, at Windsore, the 14th day of May, in the VIth yeare of his noble reigne, to be observed and kepte in alle manner of justes of peace royall within this realme of England, before his highnesse, or lieutenant by his commandement or license, had from this time forth, reserving alwaies to the Queen's highnesse, and to the ladies then present, the attribution and gifte of the price, after the maner and forme accustomed, the merites and demerites attribute according to the articles followenge.' Among these regulations is one relating to the kind of armed glove exhibited:—'Item, he that should have a close gauntlett or any thinge to fasten his sword to his hande, shall win no price.'"

In a note, Sir S. R. Meyrick says—"This was a gauntlet with immoveable fingers, with the exception of one joint, so that the sword once fixed in it, the wearer could not be disarmed. One of these is in my own collection.—See *Skelton's Illustrations*, Vol. II., plate 79."

A TURKISH SCIMITAR. The length of the curved blade is 2 feet $3\frac{1}{2}$ inches; of the wooden handle, $9\frac{1}{2}$ inches; the latter has a large cushion-shaped pommel. The extreme width of the blade is $3\frac{1}{2}$ inches; it is only one-edged, excepting towards the point; the back having a rounded ridge. On each side of the upper part of the blade is an appliqué panel in stiff pattern; the guard is cup-shaped, formed by four semicircular terminations, attached to the blade itself.



In an inventory of the Company's goods, taken Jan. 18, 1774, is an entry:—"11 long pikes and 2 Halberts and an old Sword." It is supposed, by one who recollects it for fifty years, that this is the sword in question, and that it was presented by Mr. Carter at the same time as the suit of armour.

Exhibited by the WORSHIPFUL COMPANY OF ARMOURERS.

Two Swords, of Bronze, which measure respectively 28⅜ inches long, and 1¾ inch across the widest part of blade, and 23¾ inches long by 2 inches wide. These weapons, dredged up from the bed of the Thames, at Vauxhall, are of fine and elegant form, and in good preservation; the rivets by which the handles, probably of horn or wood, were fastened, still remain.—Fig. 1.

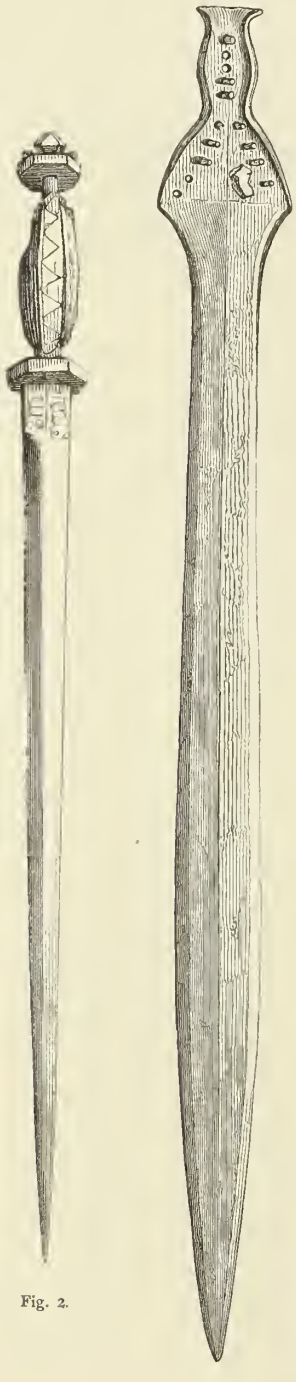


Fig. 1.

A Sword of Bronze, of a different type from the last examples, also found off Vauxhall; the blade, 16½ inches long, 2½ inches broad at the end next handle, of a tongue-shape, tapering to a sharp point; it has two large rivets for fastening to the handle. The blades of these three swords are in section thicker towards the centre, and the edges are slightly fluted, and sharp. Some antiquaries consider swords of the above description to be Roman, agreeing with the specimens in the British Museum, which were found on the battle field of Cannæ; and similar also to that discovered at Herculaneum; and swords of the same form have been found in England, in situations which might lead to the belief that they are Roman. But Sir Samuel Rush Meyrick, Mr. Planché, and the late Mr. Edward Bedford Price, were strongly of opinion that these swords are of Celtic origin, since they are not only found in Cornwall, Surrey, and the northern parts of England; but also in Ireland, in which country the Romans never obtained a footing.

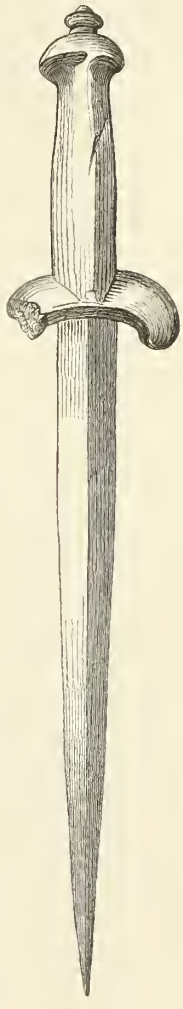
Fig. 2.

A Dagger, time of Edward III., A.D. 1327–1377; the blade, 16½ inches long, and ⅞ wide at hilt, is curiously chamfered on each side, forming in section an irregular lozenge, and inscribed on both sides next the hilt, but the characters are not legible. It has an octagonal pellet guard and pommel; the original handle, of yew-tree wood, 4¾ inches long, is inlaid with thin plates of yellow metal, marked with zig-zag. It was found in the bed of the Thames.—Fig. 2.

Fig. 3.

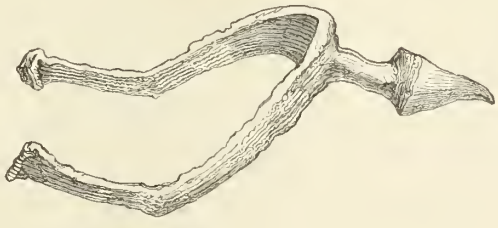
A Dagger, with a stout thick blade, fluted on the edges, 10¾ inches long; the blade is engraved with scrolls, and near the hilt are the letters **W. R.**, supposed to be the initials of Walter or William Ratcliffe, time of Henry VII., 1485–1509. The handle, of a dark wood, is inlaid with mother-o'-pearl in chequers, and ornamented with small quatre-foils on the pommel. The handle, including hilt, is 4 inches long; a silver rose surmounts the end of the pommel.—Fig. 3.

A DAGGER, with a two-edged blade; the handle is of yew-tree wood, with the hilt curved towards the blade. This interesting relic was discovered, rolled up in some parchment deeds, at the old Parliament House, at Machynllaeth, county Montgomery, where Owen Glendower was solemnly inaugurated, in 1402, as Prince of Wales. An ornamented gateway is still perfect.



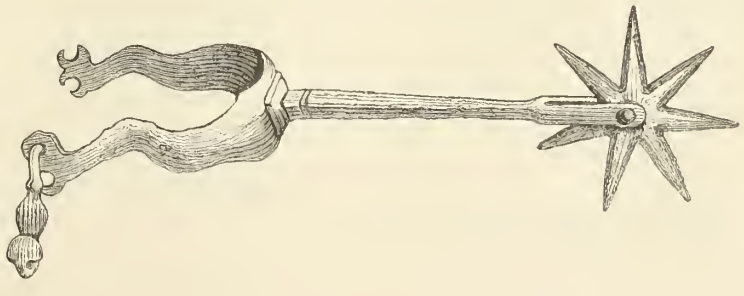
The STOCK of a CROSS-BOW, of that description which is commonly called a "PROD." It is profusely decorated with ornaments in guilloche and leaf patterns, with the heads of a male and female, and a boldly projecting helmeted head of a warrior with flowing beard. It was found on Bosworth Field, but of course it is not a relic of that famous and decisive battle, A.D. 1485, as it belongs to the time of Queen Elizabeth, and may be placed circa A.D. 1560–1570.

A PRICK SPUR, time of Edward I., A.D. 1272–1307, found in the



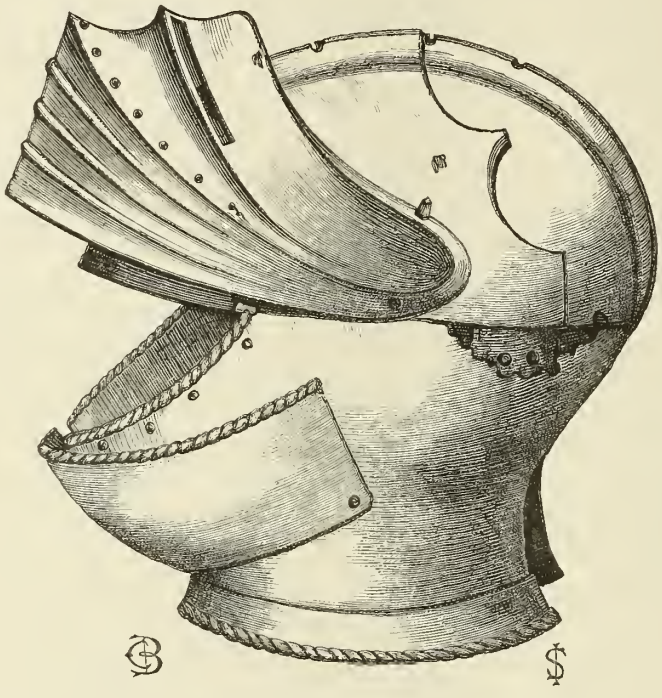
moat of the Castle of Roial Dieu, in Savoy, near Geneva. The "Prick Spur" was used by the Normans before the Conquest, and continued in fashion to the reign of Edward II., when spurs with rowels began to be used. Perhaps one of the latest instances of the prick spur attached to the heel of a knight is on the stone effigy of Prince John of Eltham, in Westminster Abbey, who died A.D. 1334.

A PAIR of SPURS, with long shanks, time of Henry VI., A.D. 1422–1461; the shank, $5\frac{3}{4}$ inches long, holds a rowel of seven points, $2\frac{1}{4}$ inches in diameter.

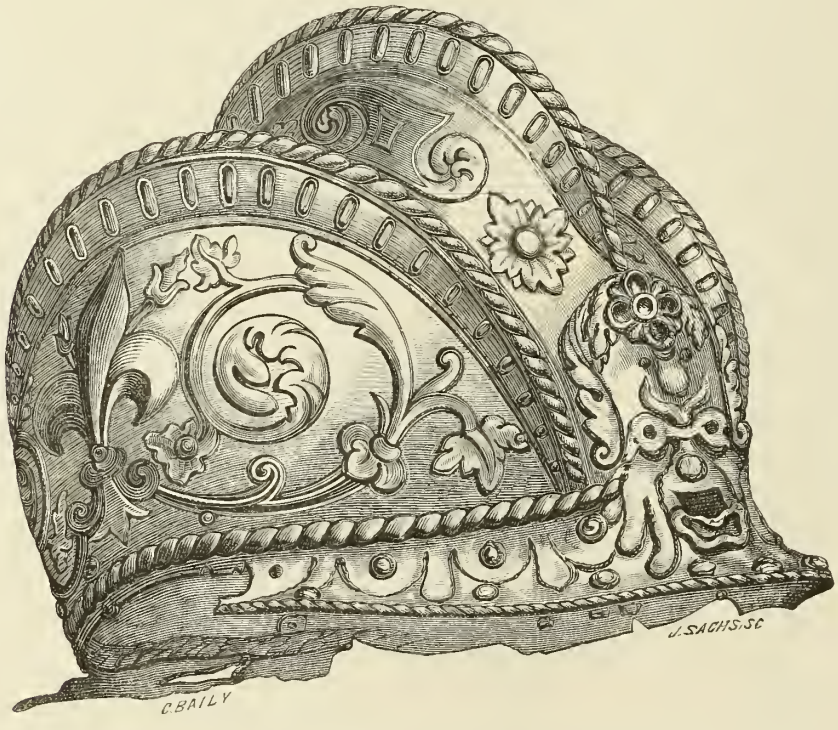


Exhibited by ABRAHAM KIRKMANN.

A HELMET, which is called, by Sir Samuel R. Meyrick, an English "Armet," with peaked vizor, circa A.D. 1510; 2 Henry VIII.



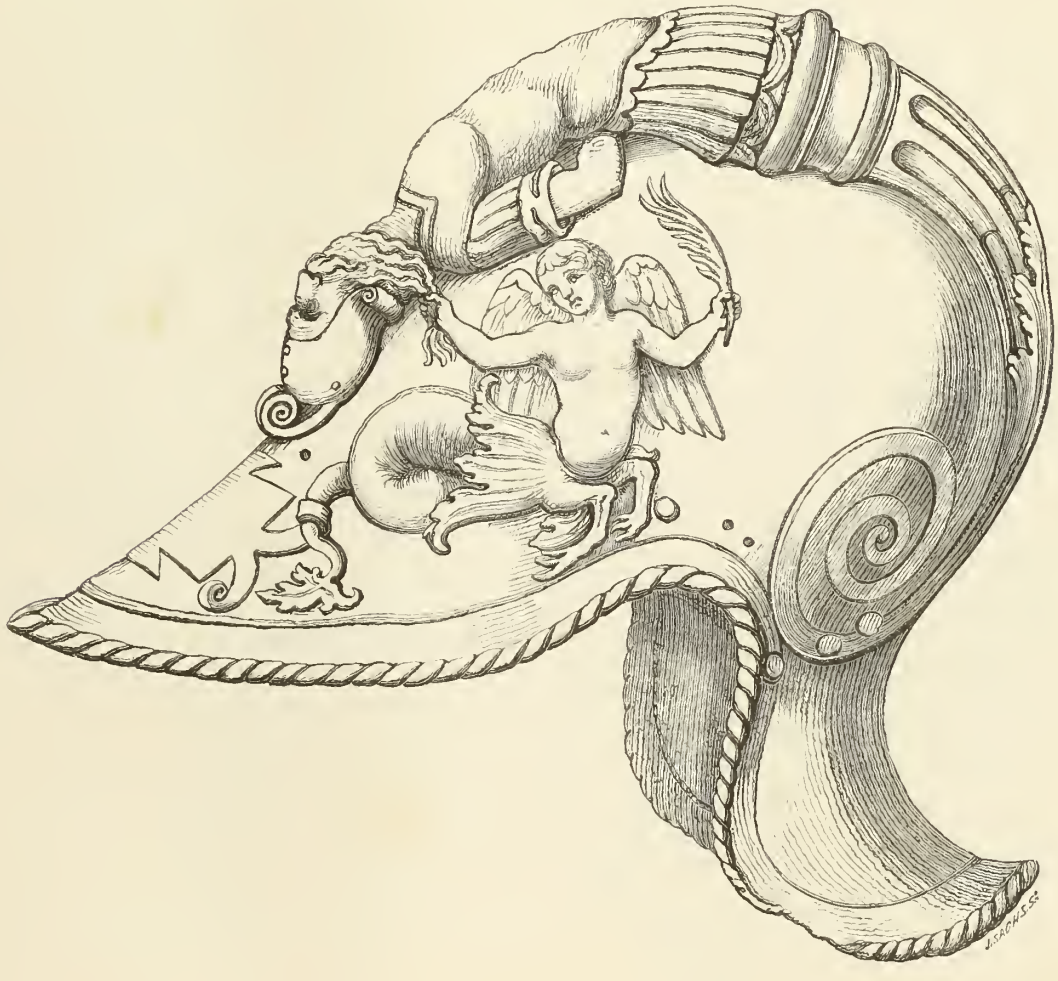
A MORION, with triple-ridged "cocks-comb," and embossed with scrolls and *fleurs-de-lys*, in the centre of each side. Florentine work, circa 1550–1568. An exact counterpart to this



helmet, in the collection at Goodrich Castle, is described in *Meyrick and Skelton's Ancient Armour*,

as having belonged to an officer in the service of Cosmo de Medici, Grand Duke of Tuscany, 1537–1574. The embossed Florentine *fleur-de-lys* on the sides is distinguished from the French lily by the two sprigs, or petals, one on each side of the centre leaf. This badge was granted to the Medici family by Louis XI., 1461–1483, as a symbol of alliance.

A HELMET, of the sixteenth century, of steel repoussé work. The crest represents a warrior in Roman costume (of the sixteenth century), probably intended for Mars, the figure



terminates in scrolls. On either side is a female winged figure, one as Fame, having her trumpet; the other is Peace, with a palm-branch; and each holding the God of War by his flowing beard. Italian work, circa 1540.

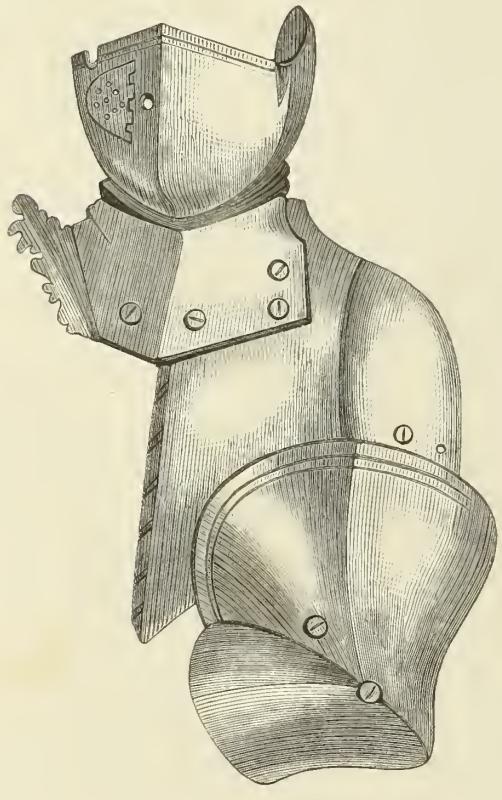
At a tournament held at Florence, in 1468, Lorenzo de Medici greatly distinguished himself; he bore away the prize, which was a helmet of silver, with a figure of Mars on the crest.

A HELMET, with vizor and beaver, time of Queen Elizabeth, 1558–1603. In this specimen the beaver, as well as the vizor, must be raised to show the face, illustrating the passage in SHAKSPEARE'S *Hamlet,* where the young Prince of Denmark questions his friends respecting the Ghost of "the majesty of buried Denmark:"—

> "*Hamlet.* Arm'd, say you?
> *All.* Arm'd, my lord.
> *Hamlet.* From top to toe?
> *All.* My lord, from head to foot.
> *Hamlet.* Then saw you not
> His face?
> *Horatio.* O yes, my lord, he wore his beaver up."
>
> *Act* i, *Sc.* 2.

Generally, in helmets of this and following reigns, "to wear the beaver up" would be to entirely conceal the face.

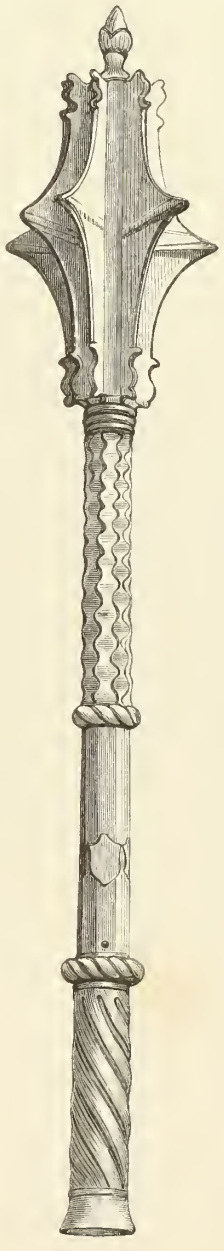
A TILTING SUIT, of fine form, comprising mentonière, grand guard, and elbow shield; formerly in the Bernal Collection.



A SHORT SWORD, or MISERICORDE; length of blade, 14 inches; width at the hilt, $3\frac{1}{4}$ inches. The handle and hilt are entirely of steel, and chased; on one side of the guard is

a man in armour, with a lance; on the other side is a design only; at the termination is a mask. On one side of the blade, at the upper part, are two armed figures engaged in combat; the chasing below them is much obliterated. On the other side is a double-headed eagle, of very Gothic character; and on the lower part is the figure of a warrior in armour, holding a lance. In the Triumph of Maximilian, designed by Hans Bergmair, the troopers appear to be armed with similar weapons, stuck in their girdles. The use of this extraordinary dagger seems to have been to force apart the plates of the enemy's armour.

TWO MACES; the head of each has seven blades; the stem is divided into three parts by two cabled collars; the upper has a twisted pattern; the middle is octagonal, with a shield on each face; and the lower compartment is spiral, and contains portions of the original wooden handle.



The mace was a weapon used not merely by knights and men trained to arms, but by prelates, who were forbidden to wield the sword. Many of these ecclesiastics ranked among the great military leaders of early times. Such was the warlike Bishop of Bayeux, Odo, half-brother of the Conqueror. So also the Prince-bishop of Durham, the renowned Anthony Bec, who, at the battle of Falkirk, A.D. 1298, led the second division of Edward the First's army. Another famous warrior-bishop was Henry de Spencer, in the reign of Richard II., called for his prowess and great military skill, "the warlike bishop of Norwich."

In Salisbury Cathedral is a large brass, inlaid in a slab, which contains the representation of a castle, and the figure of a bishop, habited in his pontificals, standing at the second entrance. At the outer gate is the figure of a knight, supporting a shield on the left arm, and holding a mace in his right hand. This brass refers to the quarrel between William de Montacute, Earl of Salisbury, and Robert de Wyvill, bishop from A.D. 1329 to 1375, for the possession of Sherborne Castle. A champion on either side was appointed to decide the question by single combat, but which was averted by order of the King, Edward III., and the castle was restored, on payment of 2500 marks, to the bishop, who died there in 1375. He is, therefore, represented on the brass in possession, with his champion as castellan.

Exhibited by JOHN WALKER BAILY, *Member.*

IT will be noticed that some of the swords described have inscriptions engraved upon them, frequently containing a pious or patriotic sentiment. This was not an uncommon practice, and some of the legends upon swords are very interesting. SIR WALTER SCOTT mentions "a broad-sword, transmitted from father to son, with this proud inscription:—

"'At Bannockburn I served the Bruce,
Of whilk the Inglis had na russ.'"

The same great writer notices the sword of one of the great house of Douglas, inscribed with some very interesting verses. The weapon of a renowned English warrior is alluded to by FULLER,—"This is that terrible Talbot, so famous for his sword, or rather whose sword was so famous for his arm that wielded it; a sword with bad Latin upon it, but good steel within it." The inscription is—"Sum Talboti pro vincere inimicos meos."

The swords of some celebrated persons were distinguished by name; that of Charlemagne was called "Joyeuse;" that of his famous Paladin, Orlando, "the brave Roland" of song, was "Durindana;" and the sword of "the Cid" was called "Tizona." The weapons of these warriors were buried with them, none being supposed worthy after them to wield them. A legend in Spain records that a Jew attempted to steal the sword of the Cid, whose corpse resented the outrage by half unsheathing the formidable weapon, and the terrified Jew made amends by turning Christian.

The use of a dagger as a companion to the sword dates from the earliest time; thus, HOMER,—

"Agamemnon then
Drawing his dagger, which he ever bore
Appendant to his heavy faulchion's sheath."
COWPER. *Iliad* iii, 323.

The Anelace may be called a large dagger, or a short sword, and it appears to have been worn, suspended by a ring from the girdle, almost exclusively by civilians, or by knights only when exercising civil functions. It was much in use during the fourteenth century, and is seen upon several brasses and stone effigies. On that of Sir John de Outwitch, in St. Martin's Outwitch, London, the knight carries this weapon. On the brass of John Corp, circa 1361, 34 Edward III., in Stoke Fleming Church, Devonshire, the anelace is hung from the belt passing over the shoulder, by a ring in the handle. In one of the compartments on the brass of Adam de Walsingham, in St. Margaret's Chapel, at King's Lynn, 1349, the figure of a yeoman, in a rural scene, is armed with an anelace. Ralph de Knevyngton, in Aveley Church, Essex, 1370, has the anelace, hanging from a chain which is attached to his mail habergeon, as seen through his linen surcoat. In Shottesbrook Church, Berkshire, a Franklin, circa 1370, 43 Edward III., carries the anelace, hanging from the girdle round the waist; and Nicholas Cauteys, in Margate Church, A.D. 1431, 9 Henry VI., wears it in the same manner. In Gunby Church, county Lincoln, the fine monumental brass of Sir William de Lodington, Attorney-General at the accession of Henry IV., A.D. 1399, afterwards a judge, represents him in his judicial robes, and his anelace is seen beneath them. This judge married Margaret, second daughter and co-heir

of Thomas de Umfravill, and his descendants are co-heirs of the dormant barony of Umfravill, created June 20, 1295, 23 Edward I. SIR WALTER SCOTT, in *Rokeby*, describes Edmund, as a "harper:"—

> "His garb was fashion'd to express
> The ancient English minstrel's dress,
> A seemly gown of Kendal green,
> With gorget closed of silver sheen;
> His harp in silken scarf was slung,
> And by his side an anlace hung."
>
> *Canto* v, s. 15.

Armour was often bequeathed from father to son; a few extracts from the wills of the warriors and eminent persons of former days will prove interesting. Guy de Beauchamp, Earl of Warwick, in his will, dated at Warwick Castle, Monday next after the Feast of St. James the Apostle, 1315, thus bequeaths—"to Thomas, my son, my best suit of mail, helmet, and harness; and I will that all the rest of my armour, bows, and other warlike implements, shall remain at Warwick Castle, for my heir."—*Vetusta Monumenta*, SIR H. NICOLAS.

Robert de Ufford, Earl of Suffolk, K.G., one of the chief commanders at Poictiers, by his will, dated the Feast of St. Peter and Paul, 1368, bequeaths—"to William, my eldest son, my sword which the king gave me in the name of my earldom."

Hugh Stafford, second Earl of Stafford, K.G., who died at Rhodes, 10 Rich. II., by a codicil to his will, dated Jernemuth, April 15, 1385—"to Thomas, my son, my coat of mail d'Astere of Naples, and my helmet made at Bordeaux, with a camail d'Astere, and also my sword made at Turenne, which Sir Ralf Ferrers gave me." *D'astere* implies "of state."

In the will of one of the gallant soldiers of Poictiers, whose generosity to his four esquires has made his name as famous as his bravery, Sir James Audley, Lord Audley, one of the "First Founders" of the Order of the Garter, who died April 1, 1386, thus bequeaths—"to Nicholas, my son, c£; one dozen of silver vessels, and all the armour for my body; to Foulk Fitz-warine (third Baron Fitz-warine, whose wife, Margaret, was Lord Audley's daughter), and Philip, his uncle, all the rest of my armour of plate and mail."

In the will of Sir John Montacute, Knight, dated March 20, 1388, 12 Rich. II.,—"to my sons, John and Richard, all my armour, spears, and swords, to be shared between them."

A brave commander, who greatly distinguished himself in the French wars of Henry IV. and V., Sir Walter Hungerford, Lord Hungerford, K.G., by his will, dated July 1, 1449, 27 Henry VI., bequeathed to Robert Hungerford, Lord Molines (in right of his wife), his grandson, his best pair of cuirasses, with all belonging thereto; to be made choice of by him, out of the armoury at Farley-Hungerford.

Sometimes a bequest of arms was made to others than sons or descendants; thus, Edward Plantagenet, Duke of York (son of Edmund of Langley), who fell gloriously on the field of Agincourt, 1415, where he had "the leading of the vaward" (*Henry V., Act* iv, *Sc.* 3), bequeaths—"to my lord the King the best sword and best dagger that I have."

Another bequest of this personage, who is the *Aumerle* in *King Richard II.*, loses half its interest by translation:—"Item je devise à Diprant ma petite cote de maille, le piece de plate qe mon seigneur le prince m'a donna appelle brest-plate, le pance (*belly-piece*) qe fust à mon seigneur mon piere, qe Dieu assoil, mon hausell & mon chaperon de fer." — "Also I leave to Diprant my small coat of mail, the piece which my lord the prince gave me, called Brest-plate, the pance which belonged to my lord my father, whom God assoil! my hausell and my iron cap."

A bequest of this kind had taken place in the previous century, when Sir Bartholomew Burghersh, Knight Banneret, Lord Burghersh, by his will, dated London, April 4, 1369, bequeathed to his brave brother-in-arms, Sir Walter Paveley, "a standing cup with an L upon the cover, and also my whole suit of armour for the Justs." These two knights served together under the Black Prince, and were among the "First Founders" of the Order of the Garter.

In the will of Sir Michael de Poynings, Knight, dated Friday after the Feast of St. Matthew the Apostle, 1368, we have an instance of armour, from its costliness no doubt, retained in the family for at least three generations:—"To my heir a ruby-ring, which ring is called the Charter of Poynings; all the furniture of my chapel; and all my armour which my father left me."

Eleanor de Bohun, Duchess of Gloster, who died Oct. 3, 1399, left to her son, Humphrey:—"Item an habergeon, with a cross in 'laton' marked on the spot opposite to the heart, which belonged to my lord his father," Thomas of Woodstock.

The careful reader will not fail to notice, in the descriptions of the Collections of Arms and Armour, exhibited at Ironmongers' Hall, several specimens which have been preserved in churches as trophies, and hung over, or in some way connected with, the tombs of the former or the original owners. These are of great importance, and in two instances have belonged to two kings of England, renowned throughout Europe for the parts they played in history; whilst the examples from Cobham Church, in Kent, can only be surpassed in historic interest by such remains as the military accoutrements of the heroic Edward the Black Prince, which still hang above his tomb, in the Cathedral Church of Canterbury, where, by his will, he gave directions that his body should be buried.

It appears to have been the practice in the middle ages, at the funeral of a knight, to present, as a mortuary due to the Church or Convent, his armour, and we have it on record that at the death, 1334, of Prince John of Eltham, second son of King Edward II., the Prior of Westminster refused to perform the funeral rites, because the armour and horse of the Prince had not been presented to the Church, and the large sum of one hundred pounds was paid in lieu of the same.

In addition to armour, a valuable horse, or other beast, was bequeathed as a mortuary. Thus, we have an early instance in the will of William de Beauchamp, Earl of Warwick, dated Holy Rood-day, Sept. 14, 1296:—"To the place where I may be buried two great horses, viz., those which shall carry my armour at my funeral, for the solemnizing of which I bequeath two hundred pounds."

Sir Roger de la Warr, Lord de la Warr, by his will, April 28, 1368, directs,—"and also that my best horse shall be my principal (or mortuary), without any armour or man armed, according to the custom of mean people."

Sir William Morley, third Lord Morley, directs, in his last testament, dated Halingbury Magna, county Essex, April 15, 1379,—"and I will that two of my best horses be disposed of for mortuaries, viz., my best black horse to those Friars (Augustine, at Norwich, at whose church he desired to be buried), on the day of my funeral; and my palfrey, called DON, to the Rector of the church of Halingbury."

Sir Robert Willoughby, Lord D'Eresby, by his will, dated Saturday, the Eve of the Holy Trinity, 1395,—"I will that the Master of the said Chauntry, being the parish priest of Spillesby, shall have my best horse, and my best saddle, for a mortuary."

Thomas de Beauchamp, fourth Earl of Warwick, K.G., who was Governor to Richard II. and died in 1401, devised in his will, dated April 1, 1400,—"to every town whereof I am lord, or patron of the Church, xx marks in money, in the name of my principal; but if I depart out of this life at Warwick, then I desire that the Collegiate Church of Our Lady there shall have my best beast."

In the will of Sir John de Greystock, sixth Lord Greystock, July 10, 1443(?), he says—"My body to be buried in the Collegiate Church of Greystock, to which I bequeath my best horse, as a mortuary; and also all my habiliments of war, viz., coat armour, pennons, gyron, &c."

Sir John Nevill, Knight, in his will, dated Dec. 1, 1449, says,—"Also I bequeath to the same place whar my body shall rest for my cors p'sant (present, or mortuary) a courseur cal'd Lywd Nevill."

Such bequests were also made by ladies of rank. Thus, Isabel, Duchess of York, who died in 1394, the first wife of Edmund of *Langley*, and daughter of Peter, King of Castile and Leon, directs in her will,—"that on the day of my burial my best horse be given for my mortuary."

So also Maud, Lady Morley, in her will, dated Oct. 1, 1438, says,—"for my mortuary my best horse with a saddle."

And in her will, dated August 15, 1400, the celebrated beauty of Edward the Third's time, Dame Alice Perrers, Lady Windsor, called by him the "Lady of the Sun," bequeaths "to the said Church (Upminster) one of my best oxen for a mortuary."

The wills of persons under the degree of knight often contained bequests similar to the above. Guy Machell, Esq., of Crackenthorp, county Westmoreland, in his will, Oct, 24, 1536. says—"To Henry, my son, my best steel coat and best sword; to my son Edward, my other steel coat with one other sword; to my son Leonard, one basilard; to my son Thomas, my best Jack." This was a coat armour, worn by horsemen, formed of square pieces of steel,

scaled fish-like, and covered over with leather. Leather doublets, being lighter and smaller, are called jackets.

In another part of his will the testator thus directs :—"My body to be buried within the Church of St. Michael, of Appleby; for the portion of my mortuary iii s. iv$^{d.}$, and if that be not sufficient, I will that it be fully paid; for my tithes forgotten my soul to be discharged of the Church xx$^{d.}$"

An earlier will is very quaintly expressed :—William Bevell, of Chesterton, in the county of Huntingdon, in his testament, dated July 30, 1437, says,—"First, I give and bequeath my soule unto Almighty God, his blessed Modyr and Mayd our Lady Saint Mary, and all the blessed Company of Heven, and my body to be buried in the Chirche of S$^{t.}$ Michael of Chestirton aforesaid, afore the autre of y^{e} blessed Lady S$^{t.}$ Mary the Virgin, with my best Hors in the name of y^{e} Mortuary after the custom of the Cuntre."

At the obsequies of knights, armour, and particularly the helmet, was usually displayed, and their horses led in the procession, as is mostly the case in the military funerals of modern times. In the will of Bartholomew, Lord Burghersh, before quoted, very precise directions are laid down :—"Likewise I will that the chariot in which it (his body) be carried, shall be covered with red sendall, with the lion of my arms thereon, and my helmet at the head, and to every church wherein it may rest all night, the like cloth of cendall, with my arms thereon, to be left. Also I will that every morning there shall be given to the poor of that place as much dole as my executors may think fit, and that on the day of my funeral no other cover be laid on my body than that of red cendall, with the lion of my arms with my helmet, and also a taper at the head, and another at the feet, and on each side a torch."

This early custom was not always followed, as seen in the express stipulation to the contrary, in the will of Sir Otho de Grandison, a distinguished warrior in the reigns of Edward II. and Edward III., dated Monday before the birth of Our Lady (September 3), 1358 :—"I entreat that no armed horse or armed man be allowed to go before my body on my burial day."

Examples of armour in churches are now becoming scarce, in consequence of the very objectionable practice of sextons, church-wardens, and even the clergy, who ought to be the first to protect them, disposing of the same to dealers, collectors, and relic-hunters. A curious history might be told of two helmets, formerly in St. George's Chapel, Windsor, which belonged to the rival kings, Henry VI. and Edward IV., which were for many years allowed to serve as flower-pots in the garden-court of one of the resident dignitaries, where they were discovered by a Member of the Ironmongers' Company. They were afterwards disposed of by the dignitary to a well-known dealer in London, for a consideration, and at length were only restored to their proper resting-place, above the stalls of the two kings in St. George's Chapel, by the timely and prompt interference of His Royal Highness the late Prince Consort.

In later times it became a practice to substitute in churches imitation helmets and armour for the real articles; these were probaby made for the occasion, and supplied by the "undertakers" of the day. Numerous examples of this kind are to be met with, and such are often found strictly

in accordance with the real armour of the time; but some specimens are only contemptible fabrications. A helmet of the latter class is still to be seen in the vestry of the Church of St. Helen, Bishopsgate Street.

The military accoutrements of the Black Prince, which are suspended by an iron rod above the tomb, are extremely curious; they are, perhaps, the most ancient remains of the kind existing, and, as might be expected, convey information on points which, but for such evidence, can be gained only by inference. The shield, fastened to the column at the head of the tomb, is of wood, entirely covered with leather, wrought in such a manner that the *fleurs-de-lis* and lions stand forth with a boldness of relief and finish that, when we consider the material employed, is truly wonderful; at the same time possessing, even to this day, a nature so firm and tough, that it must have been an excellent substitute for metal. This is, beyond doubt, the celebrated *Cuirbouilli*, so often spoken of by the writers of the time. The surcoat, till closely examined, gives but little idea of its original splendour, as the whole is now in colour a dusky brown; it has short sleeves, and is made to lace up the centre of the back; its outward surface is velvet, and quarterly Azure and Gules, upon which is richly embroidered with silk and gold, the lions and *fleurs-de-lis;* the whole of the surcoat is quilted, or gambased with cotton, to the thickness of three-quarters of an inch, in narrow longitudinal portions, and lined with linen. The helmet is of iron; the sights for the eyes are, as in other examples of the same period, two horizontal slits; and on the right hand side are several small holes, in the form of a coronet, for the purpose of giving air to the wearer; it has been lined with leather. The chapeau and the crest, a lion (called in his will a *leopard*) upon it, are formed of cloth; the crest has been gilt, the cap is painted red; with the facing white with ermine spots; the inside has been lined with velvet. The gauntlets are of brass.

HARRIS, in his *History of Kent*, speaking of Crayford, says—"On the river Cray here was formerly a mill for manufacturing plates for armour." This warlike occupation is succeeded by one of more peaceful character, in the use of the same material, as GORTON says—"here is a mill for slitting and flattening iron to be made into hoops, which is set in motion by the stream of the river Cray."

C. B.

ENGRAVINGS, WOOD-CUTS, AND ETCHINGS.

ENGRAVING on Wood, though existing under certain forms from a very ancient date (for we find Babylonian bricks indented with characters from blocks of engraved wood), can only be said to have been used for purposes of illustration subsequent to the middle of the fourteenth century. To impress the designs figured upon the playing-cards of that date was one of the first uses which wood engraving subserved,—a province, it may seem, more pertaining to Stationery than to Art.

The next step appears to have been to engrave single figures of Saints, and by such means to multiply copies which, as devotional cards, doubtless circulated largely. These are yet to be met with occasionally, pasted into the covers of the first printed books. Subsequently, between 1420 and 1440, appeared the Block Books, from which may be dated the first efforts of printing; and on the invention of the latter art, wood blocks and moveable type began to be combined, and some of the initial capital letters of this early date have never been surpassed; as, for instance, in a *Psalter* printed by FAUST and Scheffer, in August, 1457, called the Mentz Psalter,—the first known book in which the names of printers, place, and date are found; where the initial wood cut letters—some nearly four inches square—are surprising in their beauty and delicacy of execution.

A new invention, marking a great step in the art of wood engraving, was the Chiaroscuro, executed by means of two or more blocks, in imitation of drawings in sepia, Indian ink, or other colour of two or more shades, each shade being impressed by a separate block. Although Faust and Scheffer had made use of separate blocks for the purpose of introducing two colours into the initial letters of their famous *Psalter* of 1457; and also Lucas Cranach, in his St. Christopher, and in his Venus and Cupid, dated 1506,—their processes not only differed from each other, but so materially from that subsequently practised by their successors of the Italian School, as almost to justify the claim made by Ugo da Carpi, before the Venetian Senate, to a new discovery. Such, indeed, was the perfection to which the art had attained in his hands, so early as 1518, as practically to constitute an invention. And this without disparagement of his great German contemporary, the Master of the Pilgrims' Staffs, now clearly identified with Johanna Wechtlin, of Strasburg; whose productions in chiaroscuro wood-engraving date, with equal certainty, from at least the first quarter of the sixteenth century. Nothing more masterly and spirited than Ugo da Carpi's cuts, after the designs of Raffaelle and Parmegiano, had yet been produced; though slight, nothing more truthful than his prints in rendering the

master he was following; while a special interest must always attach to them as contemporary expositions of such designs. With equal justice may the same be said of the still rarer cuts of the Master of the Pilgrims' Staffs, above mentioned—so called from his device, representing two pilgrims' staves set crosswise. His "Todtenkopf," or Death's Head, would seem to be one of the most strikingly effective of the old tinted wood-cuts which early art can boast.

The art of printing from wood-blocks in several colours or shades, as practised by Ugo da Carpi (born about 1486) and his followers, especially Andreani and Bartolomeo Coriolano, fell shortly aftewards into desuetude.* For upwards of a century it may be said to have been entirely neglected, until it was revived, about 1730, by John Baptist Jackson in our own country, and by Nicholas Le Sueur in France: in their hands it once again proved its great capabilities of effect, and its means of providing a transcript of the finest works of art at a comparatively trifling cost. Jackson, however, meeting with but little encouragement at home, proceeded at first to France, thence to Rome, and finally settled in Venice. It was there, during a residence between the years 1738 and 1742, that he employed himself in engraving, after some of the finest pictures by Titian, Tintoret, and others of this great school. There also he found a steady and intelligent patron in the well-known Joseph Smith, British Consul to the Republic, by whose means was formed a list of English subscribers to his works, of our most distinguished countrymen, then on their travels in Italy. Thus encouraged, Jackson diligently prosecuted his labours; and on his return, he published the cuts, twenty-seven in number, in a large folio volume, bearing date 1742. However opinions may differ upon the *degree* of merit due to Jackson as a wood engraver, few will be found to echo the criticism of the fretful dilettante of Strawberry Hill, who, in a letter to Sir Horace Mann, describing a particular room then (1759) under decoration, says:—"The bow window below leads into a little parlour hung with a stone-colour Gothic paper and Jackson's Venetian prints, which I could never endure, while they pretended, infamous as they are, to be after Titian, &c. But when I gave them this air of barbarous bas-reliefs, they succeeded to a miracle. It is impossible at first sight, not to conclude that they contain the history of Attila and Totila, done about the very æra."

The six following impressions were from the collection of Sir Charles Rugge Price, Bart., a member, and are in such far higher relief and brilliancy than any in the published volumes, that they have always been deemed the artist's proofs; they may, therefore, be considered as among the most interesting examples we have of the state of English chiaroscuro wood-engraving at that period:—

I.—The PRESENTATION of the VIRGIN in the TEMPLE, by Titian; size of Print, 49 by 22 inches. Colour, Sepia.

This engraving shows the three sheets, from the three blocks requisite by its large size, now joined. Each tint of the sepia tone also required its separate block; one block for the outline and darkest shadows; and a third for the demi-tints. There were thus nine blocks altogether used in the work; which has all the effect of Titian's dashing sketch for his famous painting. "This

* Andrea Andreani, born in Mantua, 1540; died in Rome, 1623. His chief works in chiaroscuro are considered to be "Il Trionfo de Gesu Cristo," and "Il Diluvio," after Titian. Bartolomeo Coriolano, born in Bologno, 1590; died 1654. His chef-d'œuvre is "St. Jerome in meditation before a Crucifix."

great picture, now in the Academy of Venice, is of a cheerful, wordly character. A crowd of figures, among whom are the Senators and Procurators of St. Mark, are looking on in wonder and excitement; while the lovely child, holding its little blue garment daintily in its right hand, is ascending the steps of the Temple, where the astonished High Priest, surrounded by his Levites, is receiving her (the Virgin), with a benediction. Windows and balconies are full of spectators, while next the steps sits an old woman selling eggs, and looking on at the tumult with curiosity. The scene is rendered with great *naiveté*, and with an incomparable glow of colour."—KUGLER.

II.—The PIETRO MARTIRE, by Titian; size of Print 21 by 12½ inches.
Colour, Bistre.

A most successful effort of Jackson, which has always been regarded as truly the chef-d'œuvre of the Xylographer, as the original is also considered that of the great Painter. The spirit and genius of the master is most admirably preserved; the soft, crepuscular tone of evening is felt to spread itself over the landscape quite in the spirit of the original, and in a manner hardly conceivable in a woodcut; whilst the foliage is equally bold and natural. It is in this block that Jackson has, perhaps, most nearly approached the work of the old Italian wood-engravers. There is the same simple force of outline and a delicacy of treatment conspicuous throughout; and combined with these an ease and freedom, which will successfully compare with the cuts of Albert Durer himself. It bears the date of 1739. As regards the picture, it forms the altar-piece in the Church of St. Giovanni and Paolo at Venice. In the palmy days of the Venetian oligarchy, a Decree was issued, forbidding the Dominicans, *under pain of death*, ever to sell this marvellous representation of their patron Saint, Peter Dominicanus; but the French invaders, while frankly avowing that its merits most fully explained as well as justified the Decree, only saw in it the greater reason for its transmission to their own capital: where it remained one of the chief glories of the Louvre, until its reclamation in 1815. Wonder may well be felt, therefore, at their venturing to transfer such an immense, as well as magnificent work from its original panel to canvas, in consequence, they said, of the damage from sea water on its voyage. Nevertheless, to this day they pride themselves upon their success. "Cette habile et nouvelle opération," say they, "lui a comme rendu et la coleur et la vie." Though composed but of few figures, they are spiritedly designed and full of action,—almost possessing the grandeur of Michael Angelo. The choice of scene is very effective; a tone of evening, or twilight, pervades the whole work, only broken by a brilliant ray of heavenly light from above. A finished pen-and-ink drawing of the picture, by the master, is in the British Museum.

III.—The CRUCIFIXION, by Tintoretto; size of the Print 43 by 22½ inches.
Colour, Bistre.

The tone of this print is bistre, but it has also three distinct tints. Like the print of the Presentation to the Temple, its size rendered three large blocks necessary, but here each sheet was shown separate, as originally printed; and placed in a frame of three compartments. The tone of this cut is more especially that of Ugo da Carpi, and the Italian school; and the effort is equally powerful and successful. It would seem that, in this work, Jackson must have used four blocks to

produce the several tints ; twelve blocks in all; yet so accurate has been the registering, that it would do no discredit to the precision of the present day. The picture was painted by Tintoretto, in 1565, for the Scuola di San Rocco at Venice, in a room of which building, called the Albergo, it was originally placed. Celebrated as it is as a work of art, it has acquired increased fame as the memorable proof of Tintoret's rapidity of execution.

"The wealthy confraternity of S. Rock," says Pinkerton, "having invited Paul Veronese, Tintoretto, Salviati, and Zucchero, to make designs for a picture of the Crucifixion, in order to have that design executed which appeared to have the greatest merit, Tintoretto finished his picture, and had it fixed in the proper place, before any of the other artists had completed their sketches. From which transaction he was called 'Il Furioso Tintoretto.'"

IV.—The VIRGIN on a THRONE, with the INFANT JESUS, surrounded by St. Jerome, St. Joseph, and other Saints, by Paul Veronese ; size of the Print, 20 by 13½ inches. Colour, Bistre.

Jackson probably could hardly have selected any painting in the Venetian School better calculated to illustrate the chiaroscuro effect than this remarkable production of Cagliari's pencil. Burnet has chosen it as his subject in his *Practical Hints on Colour*, where it is figured, accompanied by some excellent remarks.—*See* Plate IV., p. 28. After studying his observations it may be well doubted whether this work would not compare with the Peter Martyr itself. There may be triumphs in relievo, combined with a general evenness of execution, more decided in the Titian ; but in colouring, and in chiaroscuro, and the faithful rendering of the striking and agreeable contrasts of the original, this grand cut may prefer at least an equal claim.

So far as regards this particular impression, the colour is decidedly richer and more liberally diffused than in any of the series. "The purple tinge of the drapery, supported by a cherub's head," is admirably expressed ; and the gorgeous tapestry, which forms the back ground of the Virgin's enthronement, assumes in the print an importance strikingly attractive. It is supposed to represent the identical tapestry used in decorating the Church of St. Rock on festival days. The picture is now in the Academy of Arts, at Venice ; and is likewise one of those which have made the trip to Paris and back.

V.—The ENTOMBMENT of OUR SAVIOUR, by Jacopo da Ponte, called Bassano ; size of Print, 22 by 15 inches. Colour, Bistre.

Bassano painted this fine picture for the Church of the Seminary at Padua, where it still remains. It represents the dead body of Our Saviour, carried to the grave by Joseph of Arimathea and Nicodemus, with attendants bearing torches, and surrounded by the Virgin Mary and other females of the Holy Family. The Mother's grief, as she reclines beside the tomb, in a fainting posture, is deeply touching ; that of the Maries, scarcely less so. The expression in the countenance of Joseph is that of manly resignation ; while Nicodemus, still supporting the lower limbs of the

dead body, averts his head. The scene is altogether grand and solemn; and, although the figures are mostly in action, and the foreground displays accessories of burial, there is a repose and dignity of character throughout the composition, more than usually found in Bassano's works. The aged Joseph is said to be a portrait of the painter, the Virgin that of his wife; and the half-veiled figure hanging over her, that of his daughter. Jackson's work in this block differs very much, both in manner and in effect, from that in all the preceding cuts. There is more careful and minute cutting, not only in the landscape and its rich foliage, but in every detail connected with the entombment.

VI.—The MARRIAGE of ST. CATHERINE, by Paul Veronese; size of Print, 20 by 15 inches. Colour, Grey Chalk.

The original picture, which is a remarkable treatment of a subject so often chosen by the Old Masters, is in the ancient Church of St. Catherine, in Venice. The Virgin is enthroned, and bends over the Infant Saviour, who is receiving St. Catherine's hand. Angels of women (by no means angelic women), are seen in numbers on the left—raising their sweet Hosannas—accompanied with lutes, lyres, and similar instruments; while a flight of chubby cherubs, with and without bodies, is seen soaring above in heavenly chorus, and preparing to crown the Infant Bridegroom. The sainted bride—personified in a noble Venetian dame, more matronly than bridal—with a crown (and a very earthly one) faintly visible above her head, but without a vestige of her traditional wheel, forms the prime feature of the scene. Her ample form, all graceful and well-proportioned as it is, engrosses, probably, quite her full share of space and consequence. The Infant Bridegroom and His Holy Mother become subordinate to it. Nevertheless the whole, if less pleasing and less congenial with common notion than either the Raffaelle or the Parmegiano, of the same subject, is full of life and animation, and constitutes a picture by no means unworthy of its high reputation.

Jackson's cut after this picture, affects a tint by no means usual with him, or common with other English or French wood engravers. More than any other chiaroscuro print, it will perhaps be felt to literally translate the term "camaïeu," which the French give to this particular process. The colour is a grey chalk, with the shadows in a "gris verdâtre," leaving the white ground of the paper in so high a relief, as to impart to the cut all the appearance of a great cameo; and this becomes very striking in an impression such as the present, where the printing from the several blocks has been most carefully executed, and not a line of the bold cutting has been lost.

The style, nevertheless, in its greatest perfection, scarcely compares with the free drawing-like character of the sepia or bistre. However good the impressions, their tone is pale in comparison; like many grey-chalk sketches, unrelieved by colour, they must always be more or less dependent, for their effect, upon the contrast provided by the tinted ground on which they may be shown.

C. R. P.

Exhibited by SIR CHARLES RUGGE PRICE, BART.. *Member.*

TWO CUTS, by Ugo da Carpi, the inventor of the process of engraving on WOOD, by two or more blocks, without any outline, in imitation of Drawings in Sepia, Indian Ink, or other colours; in the possession of DANIEL GREEN, JUNR., ESQ., *Member.* The two undermentioned prints are not dated, but were probably executed between 1515 and 1520:—

1. ANANIAS and SAPPHIRA, in bistre, from the design of Raffaelle. Sapphira is seen coming in on the left, telling money into her hand; and the disciples on the right are engaged in distributing relief to the poor. This differs in some details from the Cartoon, but conveying a vivid idea of what Raffaelle's first drawing for this work might have been.

2. The TAKING DOWN FROM THE CROSS, in sepia, also after Raffaelle. Joseph of Arimathea and St. John, on either side, receive the Saviour's body, which two men upon the cross are engaged in lowering, the Magdalene and two other females tend the fainting Mother of Jesus. This cut is expressive of the deepest feeling; from the correctness of the design and purity of outline, it might have been drawn by Raffaelle himself upon the block; and its simplicity and graceful style seem to mark it as an original work.—From the Collection of Jonathan Richardson, Portrait Painter, sold in 1747.

SAMSON and DELILAH, by Titian; one of the few and best authenticated wood-blocks *cut* by this great master; a full composition of many figures, very spiritedly drawn with a quill pen. In the foreground, Samson rises from the lap of his betrayer, who, with the shears and fatal locks in her hand, draws back in alarm at the success of her deception. Some armed Philistines on the left rush in to bind their strengthless enemy, the lords standing by, whilst a female attendant seems desirous to ward off the arrest of her master.

D. G., JUN.

Exhibited by DANIEL GREEN, JUN., *Member.*

THE Invention of the Art of Engraving, so far, at least, as relates to impressions from metal plates, coincided very nearly with the first introduction of Printing, namely, about the middle of the fifteenth century. But engraving itself, that is to say, the art of chasing on metals, dates from a very much earlier period, and was without question known to the Ancients. The Phœnicians, foremost in all arts of civilization and luxury, and well acquainted with the use of metals for the purposes of ornament, executed relief engraving on a compound of copper and tin, as well as small *bassi-relievi* in silver. Pateras and armour were thus ornamented. The celebrated Bronstedt breast-plate, fragments of a Grecian suit of armour, now in the British Museum, are most delicately chased in very thin plates of metal, and are probably the finest specimens of engraved work that has come down to us from antiquity; though only three inches high, the figures are perfectly executed, and even their helmets and shields show delicate ornaments. We have something more than a tradition of early engraving in our own country. Many of the Saxon

instruments of war exhibit marks of the graver, or some similar tool, and the works of Anglo-Saxon goldsmiths of the time of Alfred, were held in high esteem on the Continent. There is preserved in the Museum at Oxford, a jewel of gold, found in the Isle of Athelncy, made, as the inscription records, for King Alfred, the back of which is engraved with foliage of fruit and flowers. The brass sepulchral plates of our Anglo-Norman monuments are executed with the graver, and in some instances crossed and re-crossed with lines, exactly in the manner of the hatching on a copper-plate. Had rubbings been taken at the time of these plates, they would have formed veritable engravings.

An interesting record of what may be deemed a near approach to an earlier discovery of engraving, is found in the pages of Herodotus, who informs us that Aristagorus of Miletus, wishing to persuade Cleomenes, King of Sparta, to undertake the invasion of Persia, displayed to him a map, traced on brass or copper, of "all the seas, and lands, and rivers of the world," that is, of the then Greek world, and which map was probably nothing less than the outline, on metal, of an engraved map, like those of Hollar, or as some published at the present day. The Greeks also used rings and plates of steel, cut and inlaid with lines of gold; Florentine goldsmiths, of the fourteenth and fifteenth centuries, in imitation of these, made plates of gold and silver, and having traced the design, generally foliage, or arabesque, filled up the lines with a black substance termed Nigellum, or *Niello.* This on becoming dry showed the design in black on a silver ground, like a clear pen drawing. From such a plate, by one of those happy incidents from which important events have often sprung, the invention of taking from engravings impressions on vellum, cloth, or paper, has its origin. It is related that some damp linen had been by accident thrown over one of these silver plates freshly filled with *niello,* and the artist having leant thereon, was surprised, on removing the linen, to discover upon it a beautiful and exact delineation of his work. From the time of the first discovery, the progress made was rapid; and as in printing, so in engraving, the first introduction of the art was closely succeeded by some of its most admirable productions. Maso Finiguerra first practised the art in Italy about 1450; and within the space of little more than half a century, in Italy, in Germany, and in the Netherlands, engraving attained a high degree of excellence. Being followed, not unfrequently, by painters themselves, and in general under their own supervision, it partook thoroughly of the art-character of the age.

In selecting specimens of prints in this exhibition, regard was chiefly had to those earlier schools of Engravers, whose productions claim the first rank as efforts of the burin, and the extreme rarity of whose prints, in the most perfect state, invests them with an interest wanting to the most meritorious works of our own day. Handed down through successive generations, ever treasured and regarded with delight, some few impressions, unscathed by the chances to which such objects are liable, remain to our own time as beautiful and fresh as when, three centuries and a half ago, they left the hands of the printer.

D. G., JUN.

The following EIGHTEEN SPECIMENS were selected from the valuable and extensive Collection of Engravings in the possession of FELIX SLADE, ESQ., *Member:*—

1. LA VIERGE AU PALMIER ; the Madonna and Child, with St. Elizabeth and the infant St. John, seated in a landscape beneath a palm-tree ; engraved by Marc Antonio, from a design by Raphael. Berttch speaks of it as one of the most perfect works of the painter and engraver. —From the Dumesnil, Debois, and Maberly Collections.

2. ST. PAUL PREACHING at ATHENS ; from the well-known cartoon of Raphael, engraved by Marc Antonio, probably several years after his arrival in Rome, being in his second manner.

3. The MADONNA DELLA SCALA ; the Virgin and another female Saint are ascending the steps of the Temple, on which the Saviour is seated, preaching, by Marc Antonio, in his later manner, from a design by Polidoro, though by some ascribed to Raphael. Marc Antonio, the most esteemed engraver of the Italian School, was born at Bologna, 1475, was first a pupil of Francia. About 1510 he went to Rome, and, attracting the notice of Raphael, was engaged by the great painter to reproduce his designs, and he is believed to have perfected the engravings with his own hand. No succeeding engraver has equalled Antonio in purity of outline and truth of expression. He died at Bologna shortly after the sack of Rome, which took place A.D. 1527.

4. The CORONATION of the VIRGIN ; engraved by Martin Schoën, from his own design. The Madonna is seated on a throne on the right hand of the ALMIGHTY ; behind the throne is a group of three angels in adoration. An exceedingly beautiful little print, most carefully executed. This artist, born at Colmar, of noble family, about 1453, and died 1486, has the credit of being the first person, known by name, who engraved metal plates for the express purpose of taking from them impressions on paper. He engraved solely from his own compositions, and one of his prints came into the hands of Michael Angelo, who esteemed it so much that he copied it in colour.—From the Dumesnil and McIntosh Collections.

5. The ECCE HOMO, drawn and engraved by Lucas von Leyden, with the date 1510, and his mark on a stone in the foreground. This masterpiece of art, executed when he was sixteen years old, contains upwards of one hundred figures, all most correctly drawn, and the perspective admirably expressed. This extraordinary and precocious artist was born at Leyden in 1494, and was the son of a painter ; at nine years old he began to design and to engrave, and at twelve he executed a history of St. Hubert, for which he was paid as many pieces of gold as he was years old ; he painted on glass as well as in oils, and died in 1533. From the delicacy of his work, fine impressions of his plates are extremely rare. This print was formerly in the possession of Mr. Brooke and Prince Tufialkin, and was on the point of leaving this country for a German court, when it was secured by the Exhibitor.

6. The CONVERSION of St. EUSTACHIUS ; designed and engraved by Albert Durer ; the finest known impression of this Print, sometimes called "St. Hubert," in which the Saint, in the dress of a huntsman, kneels before a stag with a crucifix between its antlers, which had suddenly appeared to him whilst hunting. The Emperor Maximilian frequently visited Albert Durer in

his studio, and was so pleased with this print, that he ordered the copper to be filled with gold, anxious to enshrine the wonderful work for ever; and it is preserved in this state in the Imperial Library at Vienna. This impression, from the Mariette Collection, is inscribed with the date 1667, and the name of that collector, who only affixed it to prints of the highest character.

Albert Durer, Painter, Engraver, Sculptor, Architect, and Mathematician, was born at Nuremberg in 1471; he was placed under Michel Wolgemuth at the age of fifteen; he died in 1529.

7. The GOLD-WEIGHER, designed and etched by Rembrandt, 1639; in the very early state, from the Barnard Collection. It is the portrait of a Receiver-General of the States of Holland. Where all is finished in this print, except the face, it is called "the Gold-weigher with the white face."

8. The THREE TREES: under this name Rembrandt has produced one of his most poetical and effective pieces of chiaroscuro landscapes. This great artist was born in 1606, at his father's mill, on the banks of a canal near Leyden; he died in 1674; his eminence as a painter and engraver is too well known to be more than alluded to; Fuseli said of him—"he never made any regular approach to the Temple of Fame, but seems to have suddenly stolen the key and entered the building."

9. LANDSCAPE with CATTLE, 1680, by Nicholas Berghem. The cattle are drinking at a brook, near the ruins of an ancient building, whilst a female peasant is bathing her feet and talking to a man close beside her. Proof, with the name etched in; only two earlier impressions are known; one is in the Imperial Gallery, at Vienna; the second was given to the National Museum, by the Exhibitor.

10. LANDSCAPE with FIGURES, by Berghem. This little etching is so full of light that it is known by the name of "le Diamant."—From the Collection of Mr. Beckford, who carried it about with him, and a few other chosen prints, in his journies.

Nicholas Berghem was born at Haerlem, in 1621, and first studied under Van Goyen and Weenix; he takes the first rank as a painter of landscape and cattle, his animals being equal to those of Paul Potter and Vandevelde. The etchings are of the highest interest, and combine the greatest freedom of drawing with thorough truthfulness to nature. This gifted artist died in 1683.

11. A PORTRAIT of ADRIENNE le COUVREUR, engraved by Peter Drevet, after Charles Coypel, who was a celebrated painter of portraits, of which this was esteemed his finest work, as it is the engraver's *chef-d'œuvre;* a remarkably pure and fine proof. This gifted actress was born in 1690, at Fismes, in Champagne, of poor parents. Before the age of fifteen she first appeared on the stage, at Strasbourg, and in a month from her début, at Paris, was appointed Actress in Ordinary to the King, in Tragedy and Comedy; and the public enthusiasm

in her favour was never abated until her death, which is supposed to have been caused by grief at the neglect of Marshal Saxe, one of her admirers, among whom also ranked Voltaire. She is represented in the print in the character of *Cornelia;* one of her most celebrated parts was the *Phèdre* of RACINE.

Pierre Drevet, born in Paris, 1697, was one of the most successful engravers of portraits of the French School. Leserque characterises this artist by saying—"It is possible to engrave portraits in a bolder and more picturesque style (as Morin), but in the finished and exquisite manner it could be scarcely possible to surpass him." His rendering of the texture of furs, lawn, velvet, &c., is in the highest degree of perfection; he died in 1739.

12. L'INSTRUCTION PATERNELLE, engraved by J. G. Wille, after Terburg; a finished proof before the writing, or the coat of arms, in which state the effect is truly brilliant. This print is also known as "the Satin Gown," from the wonderful manner in which the younger female's dress is rendered; nor is the transparency of the drinking-glass less worthy of note. The original picture is in the Museum, at Berlin. J. G. Wille was born at Konigsburg, in 1715, and studied in Paris: the highly-finished works of Gerard Douw and Terburg have been produced by his graver in perfection; he died in 1807.

13. PORTRAIT of JOHN LORD MORDAUNT, drawn and engraved by William Faithorne; a *chef-d'œuvre* of the artist, very early proof, before some cross hatching on the hair; one of the most perfect specimens of English portraiture. Around the portrait are eight shields of arms, containing the alliances of Mordaunt with Howard and Carey. This nobleman was created Viscount Avalon, in 1659; he was Constable of Windsor Castle; his son, by Elizabeth, daughter of Thomas Carey, was the famous General of the English forces in Spain, Charles Mordaunt, third Earl of Peterborough, K.G. Faithorne was born in 1625, died in 1691.

14. ABRAHAM sending away HAGAR, engraved by Sir Robert Strange, 1763, after Guercino. This print is very clear and expressive, and the draperies beautifully rendered. Strange was born in the Orkneys, in 1721; originally intended for the law, his taste led him to prefer design, of which he began the study in Edinburgh. To escape the turmoils of the Civil War of '45, he came to England, and then visited Rome, where he attained great efficiency under Le Bas. After his return, in 1751, he devoted his time to historical engraving; again visited Italy, and took copies of the most celebrated pictures of the Old Masters for engraving. He was a Member of the Academies of Rome, Bologna, Parma, and Paris; knighted by George III., in 1787, and died in 1792, universally esteemed for his character, as well as for his talents.

15. THE FISHERY, after Richard Wright, engraved by William Woollett, 1768; India proof, *without letters.* The bold swelling of the waves, the fluidity and action of the water, and the light restless spray, are very finely expressed by the differences of line; dark rolling clouds on the left indicate a passing storm, and there is such an appearance of breeze and motion pervading the entire print as to lead the spectator to believe that he is actually standing by the "Fish Machine," on the shore. The picture from which the print is taken was painted for Sir James Hort, Baronet (cr. 1767), Consul-General at Lisbon, and was awarded the first

premium of the Society of Arts, in 1764. William Woollett was born at Maidstone, in 1735, and was chiefly indebted to his own talents for his near approach to perfection in his art. By a most successful union, in his plates, of the point and the graver, he ensured depth and vigour in the foreground, whilst the distances are treated with the greatest softness and delicacy of handling; and the representations of foliage are almost inimitable. He died in 1785, in the fulness of his powers.

16. SAINT CECILIA, after Domenichino, engraved by William Sharp, a print which fully expresses the admirable qualities of this artist in line engraving. He was born in London, in 1749, and as he lived to 1824, his work forms a connecting link between the schools to which reference has been made, and whose works are entirely on copper, and the present age of steel engraving, of which the plates give birth to impressions almost *ad infinitum.* When at Rome, Sharp was introduced to Raphael Morghen, then an old man, who, after showing his visitor some fine reserved proofs of his own works, exclaimed, "and, now, Mr. Sharp, I will show you a print equal, I think, to anything I ever did," producing our artist's print of "the Doctors of the Church," after Guido, a compliment which was no more than he deserved.

Strange, Woollett, and Sharpe are the chief masters of engraving, of the later English School, and to each must be assigned a high degree of excellence. Woollett's landscapes have probably never been surpassed; and in the historical works of Strange are admirably rendered the different characteristics of the several great masters he copied. Indeed, of this branch of the art he may justly be considered the father, in this country.

17. A HEAD, in profile, with turban round, size $6\frac{1}{2}$ inches by $5\frac{1}{4}$; called "the Standard-Bearer;" engraved in mezzo-tint, by Prince Rupert; his print, called "the Execution of St. John the Baptist," is the earliest of his mezzo-tints extant, and is dated 1658. After this active cavalier general retired from court, he devoted his attention to the study of philosophy and chemistry, and to him are ascribed many curious inventions, and especially the art of mezzo-tint engraving. But the honour of this discovery is now ascertained to belong to Lieutenant-Colonel Louis Von Siegen, an officer in the service of the Land-grave of Hesse-Cassel, and his first plate was an engraved portrait, in 1643, of Amelia, Princess of Hesse-Cassel. Baron Heineken states that Von Siegen imparted his secret to Prince Rupert.

18. A PORTRAIT of NELLY O'BRIEN, engraved after Sir Joshua Reynolds, in mezzo-tint, by John Dixon, who was eminent in that line, and who flourished about 1770. Sir Joshua, like Rubens, was fortunate in being surrounded by engravers who thoroughly understood him, and have multiplied and transmitted his works, chiefly by mezzo-tint.

This charming portrait of "the Irish Beauty" of her day, was painted by Sir Joshua no less than six times.

D. G., JUN.

Exhibited by FELIX SLADE, *Member.*

A PORTFOLIO, from the WORKS of RAFFAELLE,

Consisting of the Vatican Frescoes, and other chief works of this Master, engraved by Giorgio Ghisi Augustino di Musis, Johannes Volpato, Raphael Morghen, and others.

The four first subjects occupy the first compartment of the Vatican, called "Stanza della Segnatura," the Hall of the Sciences, and in them Raffaelle has evinced a grandeur of design which perhaps he never afterwards surpassed:—

1. THEOLOGY, commonly called "The Disputa," 1508; engravings by Giorgio Ghisi, 1532, and J. Volpato. In the upper part of the work is represented the TRINITY, surrounded by Patriarchs and Apostles, sublime and dignified figures, with the noblest solemnity and repose in their countenance. Below, as if supporting the thrones, are numerous cherub-heads, and four boy-angels hold the books of the Gospels. In the lower part, on either side of the Altar, with the Eucharist, are the Evangelists, the Fathers of the Church, St. Ambrose, St. Augustine, St. Gregory, and St. Jerome; also the Doctors of the Church who continued the tradition, and other Theologians.

2. PHILOSOPHY, called "the School of Athens," 1509; engraved by Volpato. In the upper part of a fine architectural composition, a Temple, with presiding statues of Apollo and Minerva, are introduced Plato and Aristotle, surrounded by their disciples; in another group Socrates reasons with Alcibiades; these represent the school of the higher philosophy. On a lower plane is Pythagoras in the midst of his scholars, one holding a tablet inscribed with Music; in another part Archimedes instructs his pupils in Geometry; Zoroaster and Ptolemy, each with a sphere, are the representatives of Astronomy and Geography. Diogenes reclines on the steps with a book, from whom a young man is directed by one of the elders to turn to the higher philosophy. The different personages in this work are most happily disposed, the motions free and unconstrained, and the characteristics intelligible. Raffaelle has introduced, among the lookers-on, portraits of several contemporary personages; among them Frederico, Duke d'Urbino, a most elegant figure, distinguished by his flowing hair. The great painter himself, and his master Perugino, appear entering on the right, and Raffaelle's uncle, Bramante, the architect of St. Peter's, is represented in the figure of Archimedes.

3. POETRY, called the "Parnassus," 1511, by Volpato. The centre group is Apollo, seated on Mount Parnassus surrounded by the Muses, with the most celebrated Greek, Latin, and Tuscan poets. In the lower groups are chiefly the lyric—in the upper may be recognized the epic poets. Thus Pindar, an aged figure seated, converses with Horace and Anacreon; on the opposite side are Ariosto, Tasso, and Raffaelle's favourite, Petrarch; also a charming figure of Sappho, seated with a scroll in her hand. Above, placed between Virgil and Dante, is the most impressive figure of the group, Homer, who, though deprived of sight, seems possessed of a character almost superhuman, and to speak and prophesy at the same time. A youth, sitting under a laurel, listens eagerly, and writes on his tablets the effusions of the great bard.

4. JURISPRUDENCE, engraved by Volpato and Raphael Morghen. This subject occupies the fourth wall of the first compartment. On one side, the Emperor Justinian presents to Trebonian

the Code of Civil Law, whose air of humility is regarded as the perfection of expression; on the other side, Gregory IX. gives the Decretals to a consistory advocate. Above are allegorical figures of Prudence, Temperance, and Fortitude, the virtues necessary to a proper interpretation of the Science of Law, personified by females. Prudence is represented with a double countenance, as looking into the Past and Future; Fortitude holds an oak-branch, and has a lion by her side; and Temperance holds a bridle.

In the Second Compartment, called the "Stanze d'Elidoro," are the four following subjects, painted by Raffaelle, about 1512:—

5. The STORY of HELIODORUS being driven from the TEMPLE, at Jerusalem, by a Supernatural Apparition, divinely sent to punish his sacrilege, as recorded in the Apocrypha, 2 *Maccabees, ch.* iii, engraved by Volpato. This is considered to be one of Raffaelle's most distinguished performances, and in it he appears to have exerted all his wonderful power of expression, both in face and figure. Surprising lightness and swiftness of motion is apparent in the figures of the Heavenly Messengers,—their frown withers the strength of Heliodorus and prostrates him to the ground, while the consternation of his attendants, in flight, is also expressed in the most admirable manner. On the opposite side is contrasted a finely varied group of spectators; among them a kneeling female figure of exquisite grace, who, though her face is averted, expresses, by her attitude and the turn of her neck, even more than features would supply. In the lower corner is introduced a portrait of Pope Julius II., borne on a chair of state, as though he had come to look at the work; and in his bearers Raffaelle has introduced portraits of himself and his celebrated engraver, Marc Antonio. The treatment of this subject may be held to symbolize the Divine protection of the Church against violence.

6. The MIRACLE of the MASS at BOLSENA, engraved by Raphael Morghen. The subject represents a miracle, wrought in 1263, in conviction of a sceptic priest. The kneeling cardinals and prelates on one side, and the beautifully varied group of women and children below the steps on the other, are admirably conceived and rendered; contrasted with them are the independent figures of the Swiss Papal Guard, and above are elegant groups of choir-boys with tapers. The portrait of Julius II. is again introduced. Raphael Morghen was born at Naples, in 1755; he was a pupil of G. Volpato.

7. ST. PETER'S RELEASE from PRISON. Painted in allusion to the imprisonment of Leo X., at Ravenna, from which he was set free the year before this subject was painted, by being raised to the Papal Chair, on the death of Julius II. In this work Raffaelle has given proof of his great ability in conducting the effects of three different lights; the soldiers near the prison are illuminated by the moon-light; others by a torch held by one of the guards; whilst from the angel emanates a splendour which rivals that of the sun.

The fourth subject of the series in the gallery represents ST. LEONO MAGNO stopping ATTILA, at the Gates of Rome; and contains some fine groups of horsemen.

In the Third Compartment, called the "Stanza del Incendio," are four pictures, from which the three following engravings were exhibited:—

8. The BURNING of the BORGO VECCHIO, or Suburb of Rome, miraculously extinguished by Leo IV.; engraved by Volpato. The delineation of the terrible effects of fire is here carried to its utmost limits. The time is night, and the fury of the wind seems to scatter the burning embers, and spread the fire from house to house, while several women and children implore the protection of the Pontiff. On the right are some figures of great beauty of drawing, who attempt to carry water; and in the group on the left the painter has repeated the episode of Æneas bearing his aged Father from the flames of Troy.

9. The VICTORY over the SARACENS, at the mouth of the Tiber, obtained by Leo IV.; engraved by Aloysius Fabri. Nothing could be more vigorous and masterly than the drawing and attitudes in this work; and the shame and humiliation of defeat is most expressively conveyed in the figures of the captives stepping on shore.

10. The CORONATION of CHARLEMAGNE, by Pope Leo III.; in this picture are introduced the portraits of Francis I. and Leo X., who were contemporaries; engraved by A. Fabri, open letter proof.

The fourth subject, not in this Collection, represented Leo III. protesting, before Charlemagne, his innocence of the charges brought against him. This apartment occupied Raffaelle nine years, till 1517.

11. The DONATION of CONSTANTINE; engraved by Batista Franco, 1546. A large and well-filled composition, representing Pope Sylvester (a portrait of Clement VII.), seated under a canopy in St. Peter's, and the Emperor, kneeling, offers to him the City of Rome, under the emblem of a statue; a large concourse of persons around, and musicians at a window performing a flourish of trumpets. Proof before the halberds were finished.—From the McIntosh Collection.

12. The DEFEAT of PYRRHUS, King of Epirus, by the Roman General Fabricius; engraved by Cornelius Cort, about 1570. A large battle-piece, representing the impetuous charge of the Roman legions in this, their third, encounter with that formidable and determined invader, whose elephants, hitherto invincible, being discomfited by fire-brands, turn in their terror upon their own ranks, trampling them in their fury; one enraged beast lifts a horse into the air, and dashes it to the ground; another, in full retreat, seizes with his trunk the castle on his back, overturning it with the archers. This subject has the following inscription:—"*Ex archetypo Raphaelis Urbinatis, quod est apud cavalerium Patricium Romanum,* M.D.LXV.–1565.—From the Mariette Collection. This picture is not known as extant.

13. The TRIUMPH of GALATEA, engraved by Marco Ravenna, about 1545. The subject represents the Sea Goddess, borne over the waves in her shell, drawn by dolphins, with Nymphs

and Tritons sporting around, and Arnorini discharging arrows in the air; the utmost sweetness and joyousness breathe through this work, which must have formed a charming feature in the saloon of the wealthy banker.—From the De Fries Collection. The original is one of the frescoes painted by Raffaelle for the Palace of Augustini Chigi, the munificent patron of art. Chigi died the same year as Raffaelle, 1520. His mansion is the present Farnesina Palace.

14. The FOUR SYBILS, 1512; engraved by Giudetti and Bertini, pupils of Raphael Morghen, This work was painted in fresco, for the Chigi Chapel, in the Church of Santa Maria della Pace; it is a large allegorical subject, of the Sybils delivering their prophecy for the confirmation of Revealed Religion. This work was highly esteemed when finished; it is now much injured, and in some parts quite effaced, but the engraving shows them to have been figures of wonderful and simple beauty.

15. CHRIST DISPUTING with the DOCTORS. A tasteful and delicate etching, by Batista Franco, date about 1550. A composition of about twenty figures in a fine hall, or temple; the grouping is most elegant, and the heads are varied, and full of thought; first state before the inscription.—From the Collection of Sir Hans Sloane and Sir Mark Sykes. Batista Franco was a celebrated engraver and an able artist, born at Venice, 1498; died 1561.

16. LO SPASIMO di SICILIA, or CHRIST bearing the Cross on Calvary; the Maries and St. John following in the utmost distress. Engraving by Augustino di Musis, 1517. An upright folio, with sixteen principal figures, from one of Raffaelle's finest oil paintings, designed for the Convent of Santa Maria della Spasimo, at Palermo, and now in the Escurial, Madrid. The figure of the Saviour is the embodiment of sorrow, and yet is of divine beauty and majesty. Amidst the varied combination of forms, this figure is kept distinct with consummate art, and forms the centre point of the picture. Engraving also by Mandinson. Proof from Dr. Badinell's Collection.

17. ELYMAS STRUCK BLIND; engraved by Augustino di Musis; in this specimen of Raphael's famous Cartoon, the Pro-Consul, Sergius Paulus, is without the laurel wreath, which distinguishes it from the usual representation of the work.

18. The BEAUTIFUL GATE of the TEMPLE, engraved by Batista Franco; in which some of the columns are straight, and some are spiral. The kneeling beggar on the left hand in this print is a portrait of Parmegiano, not, we would hope, very flattering. In another etching of this subject, in this Collection, probably from Raffaelle's first design, *all* the columns are straight, instead of spiral, as they appear in the finished well-known Cartoon.

19. The TRANSFIGURATION, engraved by Raphael Morghen; also by Cornelius Cort, who was a pupil of Titian, in 1560. This grand and equally well-known picture, representing the mysterious scene on Mount Tabor, was the last and crowning work of the painter, who died before it was completed, on Good Friday, 1520, at the early age of 37.

20. The CONVERSION of SAUL, from one of the last Cartoons of Raffaelle, originally

ten in number, five being subjects from the life of St. Peter, and five from that of St. Paul. The two others, in addition, are Saul at the Martyrdom of St. Stephen, and St. Paul delivered from prison at Philippi, the tapestries of which are in the Vatican. In the present design the figure of Saul lies prostrate, as thrown from his horse, his sword fallen from his belt. Above, addressing him, is seen the Second Person of the Trinity, borne up by cherubs. On the right, the caravan is in dismay; whilst, on the left, attendants attempt to stop the runaway horse.

D. G., JUN.

Exhibited by DANIEL GREEN, JUN., *Member.*

AGGAS'S MAP OF LONDON. Horace Walpole says, "Ralph Aggas was a surveyor, and related to Edward Aggas, a printer." He made maps of Oxford, Cambridge, and Dunwich, but he is best known by his large map, entitled "Civitas Londinum," which was re-engraved by Vertue, who gives the following account of the map:—"A plan and view of London, with the River Thames, and adjacent parts, being the most ancient prospect in print. This was reported to have been done in the time of Henry VIII. or King Edward VI., but, from several circumstances, it appears to be done early in the beginning of Queen Elizabeth's reign (about 1560), being cut in several blocks of wood. The prints thereof being now of the greatest scarcity, no copies perhaps remained, being put up against walls in houses, therefore in length of time all decayed or lost. The length of this printed plan is 6 feet 3 inches by 2 feet 4 inches, contained in six sheets and two half-sheets." This very rare map was formerly in the library of the Rev. M. Matthew, of Hereford.

Exhibited by permission of the CORPORATION OF THE CITY OF LONDON, *from the Library, Guildhall.*

An ENGRAVED PORTRAIT of SIR RICHARD WHITTINGTON, thrice Lord Mayor of London; early copy, by Reginald Elstrach, who flourished in 1590.

The portraits of Sir Richard Whittington by Elstrach have become rare. In this print the worthy lord mayor, "the Loade starre and chief chosen floure of Merchandy," as he is called, is represented with his right hand resting on a cat. In the first proofs he was drawn with his hand on a skull, but the public would not purchase the print. The engraver, therefore, was obliged to change the skull into a cat, to satisfy the prevailing notion that Whittington's fortune was made by means of a cat. The print has been re-engraved as the frontispiece to the Memoir of this celebrated City worthy, intituled "*The Model Merchant of the Middle Ages*, Exemplified in the Story of Whittington and his Cat, or an Attempt to Rescue that Interesting Story from the region of Fable, and to place it in its proper position in the Legitimate History of this Country. By the REV. SAMUEL LYSONS, M.A., F.S.A. London: Hamilton, Adams, & Co. Gloucester: A. Lea. 1861."

Richard Whittington was born 1350; he became a member of the Mercers' Company; was Sheriff and Alderman in 1392; Lord Mayor in 1398, 1406, and 1417. He was also M.P. of London in 1416. He died in 1423, full of years and honour.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A.

A PORTRAIT of OLD PARR, 5 inches by 4 inches; the artist's name, "*C. v. Dalen,*" appearing on the print, which represents Parr seated in a chair; he wears a close-fitting skull cap. At the back of the frame is printed—"The olde, old, very olde Man, Thomas Par, the Sonne of John Parr, of Winnington, in the Parish of Alberbury, in the County of Shropshire, who was borne in 1483, in the Raigne of King Edward the 4th, and is now living in the Strand, being aged 152 yeares and odd Moneths, 1635." Underneath is written in ink, "he dyed November the 15, & was buryed in Westminster Abbey."

This portrait is the same as that affixed to the *Life of Parr,* by JOHN TAYLOR, the water-poet, printed for Henry Gosson, 1635; in which the writer states that Old Parr was brought by Thomas, Earl of Arundel and Surrey, to London, "where he is well entertained and accomodated with all things, at the sole charge and cost of his Lordship."

Parr did not marry until he was 80 years of age. His first wife was Jane, daughter of John Taylor, by whom he had two children, who died young. After a union of thirty-two years his first wife died, and ten years later he married Jane, daughter of John Lloyd.

Parr was buried in the South Transept, in Westminster Abbey, where, on a marble slip, 29 inches long by 11½ inches wide, is recorded:—"THO^{S} PARR of y^{e} County of Salopp, Borne in A: 1483. He lived in y^{e} Reigne of Ten Princes, viz. K. Edw. 4, K. Edw. 5. K. Rich. 3. K. Hen. 7. K. Hen. 8. K. Edw. 6. Q^{n} Ma. Q. Eliz. K. Ja. & K. Charles. Aged 152 yeares & was Buryed here Novemb. 12. 1635." Thomas Parr was a member of the Broderers' Company.

Exhibited by the WORSHIPFUL COMPANY OF BRODERERS.

TWO PORTFOLIOS of HOGARTH'S WORKS; the original plates; forming a complete collection of his engravings, many of them shewing various alterations from the first sketches of the artist.

William Hogarth was born in London, in 1697, and apprenticed to Ellis Gamble, a silversmith, in Cranbourne Street. He says of himself—"Engraving on copper was, at 20 years of age, my utmost ambition." In 1718 he attended the drawing academy, in St. Martin's Lane, of Sir James Thornhill, whose daughter Jane he married, in 1730, without her father's consent. In a few years he became in easy circumstances, from the sale of his unrivalled engravings, which were eagerly sought. He died in 1764, and his wife in 1789; both are buried in Chiswick Churchyard; they had no children. Besides their value as paintings, his works, which are almost entirely engraved by himself, not only possess great humour, but are full of high moral teaching. His portrait, by himself, and many of his best productions, are in the National Collection; and in the Soane Museum are the four scenes of an "Election Contest" and the eight paintings of "A Rake's Progress." The former set was purchased at Garrick's sale, in 1823, for £1,732.

Exhibited by THOMAS HOWARD, *Member.*

A SERIES of TWELVE contemporary PORTRAITS of the STUART FAMILY, in the possession of DANIEL GREEN, JUN., ESQ., *Member*:—

1. A PORTRAIT of JAMES VI., King of Scots, as an infant, kneeling in a mortuary chapel by the bier of his father, Henry Darnley. He is represented in royal robes, and crowned as King of Scotland (when he was only thirteen months old), with the sceptre and cushion before him, and utters the prayer, in Latin, "Arise, O Lord! and avenge the innocent blood of the king my father, and defend me by thy right hand, I pray." On the altar is a figure of the Saviour standing, and holding the Cross. Behind King James are the parents of Darnley, Matthew Stuart, fourth Earl of Lennox, and his wife, Margaret Douglas (grand-daughter of Henry VII.), and their second son, Lord Charles Stuart; each of these utters a prayer similar to the above. The figure of Darnley is extended in full armour, his feet resting on two hounds couchant; two unicorns support the Crown of Scotland over his head; his helmet, gauntlets, and sword are beside him. On the bier is inscribed his titles, and date of death, Feb. 19, 1567. Banners of Scotland and the Lennox family hang in the chapel; and tablets on the wall record the ages of the respective parties at the date of this work. An inscription at the foot of this interesting print states it to be from a painting made by order of Count Lennox, in 1571, in memory of the death of Darnley.

2. A PORTRAIT of JAMES I., as King of Great Britain, 1603–1625, with the sceptre. Engraved by Crispin de Passe.

3. ELIZABETH, QUEEN of BOHEMIA, eldest daughter of James I.; an oval portrait by Miravelt, engraved by Delphius, 1623; a duplicate of that described at page 72.

4. CHARLES I., date 1628, being the pair to the last print, by Delphius, oval bust portrait, with the ruff collar, and Order of the Garter; a very thoughtful and expressive portrait of the king in the third year of his reign, 1625–1648. Painted by Mytens. The inscription round is, "Si vis omnia subiicere, subiice te ratione," a motto which the august personage must surely have subsequently forgotten.

5. PORTRAIT of CHARLES I., after Van Dyck, in mezzo-tint. The king is here represented seated, Whitehall in the back-ground; the Prince of Wales, afterwards Charles II., an infant of about two years old (born May 29, 1630), at his father's knee. This will give to the painting the date of 1632, the year Van Dyck came to England. Proof from the Buckingham Collection.

6. The SAME, after Van Dyck, engraved in line by Peter de Iode; representing half-length to the knees, in full plate-armour, holding the truncheon of command; his hair is here worn long, and the countenance much older, probably the last portrait painted by Van Dyck of the king, about 1640–1641.

7. HENRIETTA-MARIA, Queen of Charles I., 1632, habited in a black silk dress, lace

lappets and collar, and a double necklace of large pearls; a half-length standing, and holding a rose. Engraved by Peter de Iode, after Van Dyck.

8. The SAME, engraved by W. Faithorne; a beautiful and very delicate line engraving of the Queen, in a white silk dress embroidered with point lace, with a collar of rubies and pearls, a stomacher necklace, and ear-drops of pearls, with which the hair is also interwoven. This print was dedicated to Henrietta-Maria, and was "to be sould by R. Peake, at his shopp neare Holborne Conduitt." This person afterwards became a colonel in the Royal Army, at the outbreak of the Civil War, and was knighted by Charles I.; and the engraver, W. Faithorne, served under him.

9. CHARLES II., in full plate-armour, with long black hair; one hand grasps a baton, and the other, most beautifully drawn, rests on the hilt of his sword. Proof impression of the engraving by Van Dalen.

10. JAMES, DUKE of YORK, afterwards KING. Oval bust portrait, in long hair, and suit of armour, with the collar and scarf over; a highly-finished line engraving by Van Dalen, dated 1680.

11. WILLIAM, PRINCE of ORANGE, afterwards King William III. He may be called a Stuart, as his father, William of Nassau, married the Princess Mary, eldest daughter of Charles I.

12. QUEEN ANNE; 1702-1714; a truly noble portrait, after Sir Godfrey Kneller, which shows the Queen to much advantage; her hair is most tastefully arranged, falling in curls over the left shoulder, and surmounted by the crown. The dress displays richly-jewelled ermine sleeves, with the collar and order of the Garter. Engraved by P. van Gunst, Amsterdam.

Exhibited by DANIEL GREEN, JUN., *Member.*

TWO LARGE FRAMES, containing a number of the rarest and best examples of the WOOD-CUTS of THOMAS BEWICK, on vellum, china paper, &c. Among them the Chillingham wild bull on vellum; the lion, cart-horse, stag, domestic cock, pheasant, and turkey, on the same material; and many of his best vignettes, quadrupeds, and birds, in various states, on China and India paper.

Thomas Bewick, "the reviver of wood-engraving," was born near Newcastle-upon-Tyne, 1753; he died at Gateshead, in 1828. His earliest work was in illustrating *Gay's Fables,* of which the "Old Hound" obtained the premium from the Society of Arts, in 1775. His *History of Quadrupeds,* published in 1790, established his fame; it was followed by his *British Birds,* 1797, and *British Water-Birds.* He also illustrated (with his brother John), *The Traveller* and *Deserted Village,* of GOLDSMITH, and PARNELL'S *Hermit.* His master-piece is considered to be the large wood-cut of a bull, from the Earl of Tankerville's famous breed, at Chillingham Castle, a proof of which on vellum, belonging to Bewick's partner, Mr. Beilby, sold for twenty guineas. Bewick's last work, and which he left unfinished at his death, was a cut, the subject of which was the "Old Horse waiting for Death."

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A., *&c.*

TWO PROOFS before letters, of Engravings by Richard Earlom, of FRUIT and FLOWERS, by Van Huysum, date 1778. These impressions, which have been for the last forty years in the exhibitor's possession, formerly belonged to Tomkins, the celebrated writing engraver. "This vainest of writing-masters dreamed through life that penmanship was one of the fine arts, and that a writing-master should be seated with his peers in the Academy."—ISAAC D'ISRAELI.

Exhibited by THOMAS LUPTON.

An ENGRAVING of "The Embarkation of King Henry VIII. at Dover, 1520, preparatory to his interview with the French King, Francis I. From the original picture, 12 feet 1 inch in length, and 6 feet 5 inches in height, preserved in the royal apartments in Windsor Castle." Drawn from the original by T. H. Grimm, and engraved by James Basire, 1781; size of engraving 48 inches by 26 inches.

Exhibited by EDWARD HADHAM NICHOLL.

An ENGRAVING of Saint Geneviève, Patrone de Paris, by T. Balechou.

An ENGRAVING of Wilson's "Niobe," the landscape by Samuel Smith, and the figures by William Sharp. This is considered to be one of S. Smith's best efforts.

Exhibited by JOHN NICHOLL, F.S.A., &c., *Member.*

A SET of CARICATURE PLAYING CARDS, representing the speculations of the time of the South Sea Bubble, ridiculed as absurdities. Many of these have since turned out profitable investments of capital, such as "Insurance on Lives," "Building Ships to Let to Freight," "Whale Fishing," "Insurance on Ships," "Fire Insurance," "Lands Improvement Company," "Redemption of Estates," "Newcastle Coal Trade," "Settling Colonies in North America," "Land Manure Company," &c. The late Lord Macaulay, who mentions the establishment of bubble companies, writes to Mr. Lysons as follows:—

"Albany, London, Feb. 20, 1856.

"Sir,

"I never heard of the cards which you mention. Indeed, I was not aware that caricature cards were known 'till George Townsend, afterwards the Marquess of Townsend, brought them into fashion in 1750. Your set must be in the highest degree rare and curious.

"I have the honor to be, Sir,

"Your most obedient Servant,

"T. B. MACAULAY."

"Rev. S. Lysons, &c., &c."

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A.

PART of a PACK of Italian PLAYING CARDS (32); the suits being Swords, Cups, Bastons, and Money. In Spain the suits were precisely the same; whilst in Germany they were Hearts, Bells, Leaves, and Acorns; and in France the suits are Cœur, Trèfle, Pique, and Carreau (a square or lozenge), exactly answering to the English Hearts, Clubs (trefoil), Spades, and Diamonds.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

Opinions are divided as to the country where playing cards were invented, the claim being made for Germany, Spain, and France—for the former country by Heineken, and for France by Bullet. In the reign of Charles VI. of France, his treasurer charges in his accounts "56 sols" as the price of three packs of "jeux de cartes," invented for the king's diversion. In Spain, as early as 1387, they were forbidden by King John I., King of Castile. In Germany card-making was quite established in the beginning of the fifteenth century, chiefly at Nuremberg, Augsburgh, and Ulm. Cards found their way into England in the middle of that century, and were prohibited in 1463 by Edward IV., as interfering with our own manufacture of them.

Playing Cards have been designed in a great variety of devices; sometimes of an instructive character, but frequently with a political and satirical tendency.

One of the most interesting and remarkable of the political class is a pack of cards, believed to be unique, belonging to Mrs. Prest, widow of the late — Prest, Esq., of Connaught Place, who purchased them at the Hague, from a gentleman in whose family they had been from the time of their fabrication. They were exhibited in July, 1853, at a meeting of the British Archæological Association. "The pack consists of fifty-two cards, measuring $3\frac{1}{2}$ inches in length by 2 inches in breadth. They are engraved on copper, and their execution exhibits no deficiency of talent on the part of the artists employed. The suits are marked, and the number of the suit on the upper corners of the cards, and the description of the subject occupying the body of the card is engraved at the bottom."—(*Journal*, No. XXXIV.) A full description of them is given in the Society's Journal. They are supposed to have been invented in Holland for the amusement of the Royalist party, during their exile with Charles II., as they illustrate the proceedings of "Old Noll," and the Rump Parliament.

PAINTINGS IN OILS.

"PAINTING is welcome.
The painting is almost the natural man;
. . . . . these pencil'd figures are
Even such as they give out."

SHAKSPEARE'S *Timon of Athens*, *Act* i, *Sc.* 1.

FOREMOST among Instructors must ever rank the great Teachers,—

"Whose pencil had a voice;"

for Pictures are books wherein all may read, though not with equal intelligence. PAINTING appeals to the heart and understanding, through the eye, with a power greater, because more direct, than that of the Poet or Historian; for high or low, learned or unlearned, can derive, in a greater or less degree, some of the inspiration of "Nature's Interpreters," from the contemplation of their noble productions, which may, indeed, be called "Poetry on Canvas;" and many a lesson has been imparted by a painting which books would have failed to teach, or which otherwise would have been withheld. Such of necessity was the case in countries in which the "Book of Books" was a sealed volume to the many, but which fortunately gave birth to men, whose glowing canvas, rich

"With Scripture-stories from the life of Christ,"

gave the lessons which else would not have reached the lowly and devout. These glorious works, filled as they are, as SAMUEL ROGERS once more says, with—

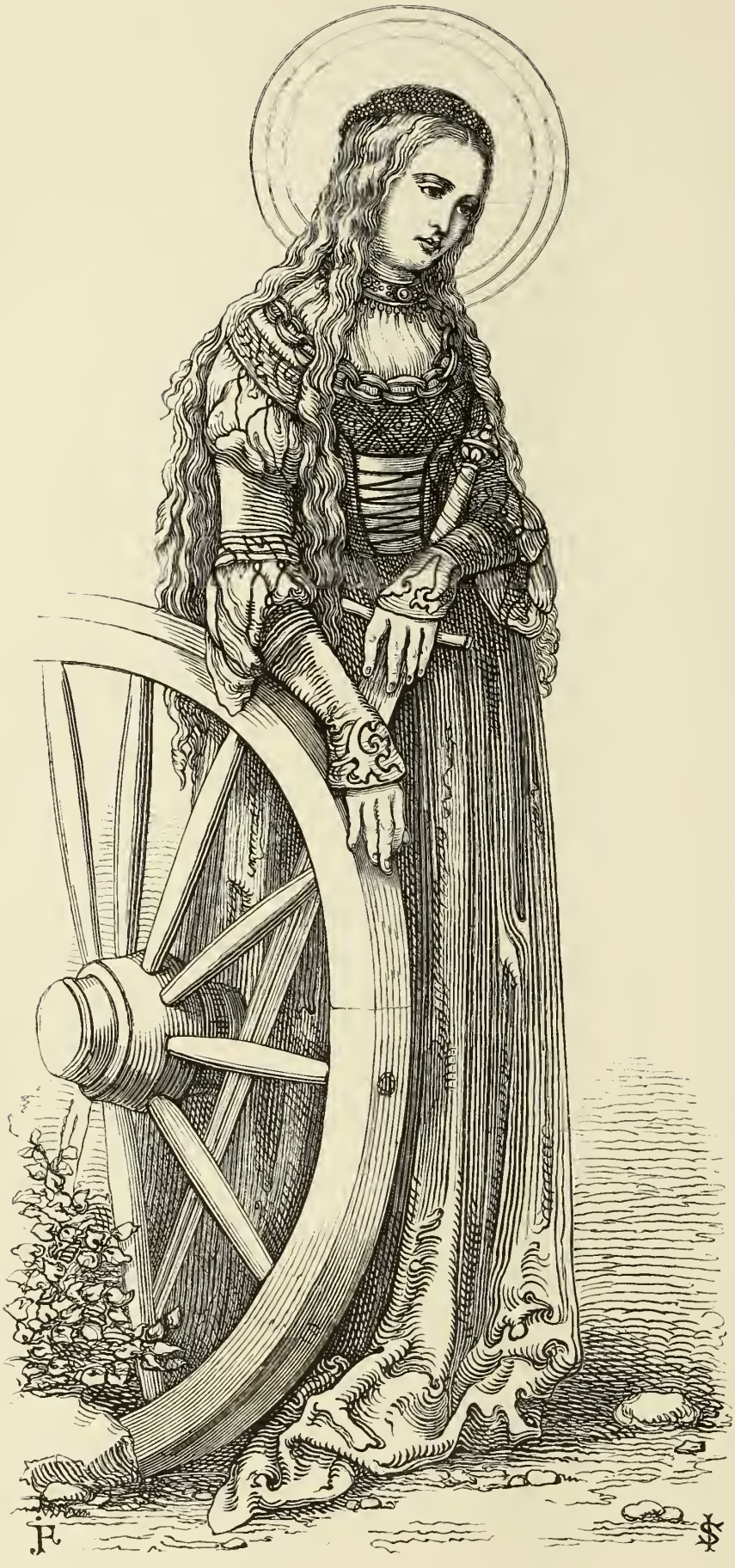
"Forms divine that liv'd and breath'd,
And would live on for ages,"

are not now needed for such a purpose to the same extent, but they still command the homage of education and taste due to their surpassing merit. Whilst the great Foreign Schools live chiefly in the Past, the comparatively Modern School of English Art has produced masters worthy in many respects to rank with their gifted forerunners; and in one special walk, the

delineation of landscape, for which the lovely scenes of this country afford such pleasing variety, our artists stand alone ; nor is their excellence less in the serio-comic style, in which they evince, if not the same mastery of light and shade, all the humour of the Flemish painters without their grossness, combined with a pathos entirely their own.

The walls of the Court Room were entirely covered with pictures, which were mostly the property of Members of the Ironmongers' Company, of whom Messrs. Thomas Howard, John Nicholl, F. S. A., Apsley Pellatt, Montagu John Tatham, John Penn, F. R. S., and Henry Baily, sent choice specimens from their collections, consisting of some fine works of the Old Masters, and also selections from the English School of recent and living Painters. One of these was by Leslie, that genial artist whose charming scenes always excited the liveliest interest ; another was a work of the broken-spirited Müller, cut off in his short career towards eminence. First in rank among the generous Contributors, who were not Members, must be named the lamented PRINCE CONSORT, who, in token of the great interest which His Royal Highness was pleased to express in the success of the Exhibition, graciously sent from Buckingham Palace his magnificent triptych, which of course occupied the post of honour. The Corporation of London, the Dean and Chapter of Westminster, the Carpenters' Company, and private individuals, made up by their contributions a Picture Gallery, for the nonce, of some pretensions, the arrangement of which was committed to the judgment of Mr. Thomas Howard, Member. The list of these pictures is closed by an account of the portraits of worthies and benefactors of the Company ; one of these is by the hand of one of the greatest of English painters, GAINSBOROUGH.

G. R. F.



Paintings in Oils.

THE following PICTURE, from BUCKINGHAM PALACE, but originally in the late PRINCE CONSORT'S COLLECTION of the OLD MASTERS, at Kensington Palace, was purchased by His Royal Highness at the sale of Lord Orford's pictures, formerly at Wolverton. It is supposed to be the only work of the master in England, and was highly valued by the late Prince:—

A FOLDING TRIPTYCH, by Matthew Grunewald; the painting, in oil on wood panels, enclosed in a gilt frame, is 5 feet 6 inches high, and 4 feet wide in the centre compartment, and each folding leaf, or shutter, is 1 foot 10 inches wide, the whole composition extending in front to nearly 8 feet, with paintings on the back of the folding leaves. The figures are whole lengths, and about three-quarter size of life.

The centre picture is a group of the VIRGIN and CHILD, between two female Saints. The Madonna, who is nimbed, holds the Infant Saviour, who is cross-nimbed, on her right arm, presenting to Him, with her left hand, a bunch of grapes; the Virgin is in a dark blue mantle over a red dress, and is represented standing on a half-moon, of which the man's face, shown therein, is *reversed*, and strongly defined in its profile. Above the Virgin, on each side, hovers an angel, dressed in pink, with greyish-green wings, holding between them an arched crown over her head.

On the right of the Madonna is SAINT CATHERINE, distinguished by the emblems of her martyrdom; her right arm resting on the wheel, and her left hand on a long sword. She wears a straight murrey-coloured dress, with low bodice laced in front, tight sleeves, embroidered cuffs, the white under-drapery appearing at the shoulders and elbows; a jewelled collar is round her neck, and a massive chain of gold hangs over the shoulders.—*See Illustration.*

On the Madonna's left hand stands SAINT BARBARA, who is frequently represented by the German and other Masters in the companionship of St. Catherine, and with her in attendance on the Virgin Mary. She wears a rich dark green robe, close-fitting to the body, with three embroidered bands round the bottom of the skirt; the dress is high over the shoulders, but open in front and laced, showing beneath a white chemise. The sleeves, which have embroidered cuffs, are tight to the arms, and purfled at the shoulders and elbows. The under dress of red hangs in long straight ample folds, covering the feet, as is the case in the other female figures; round the neck is a tight-fitting jewelled collar. This saint holds an open book with both hands, and behind her is seen her emblem, a circular tower, in a window of which stands a golden chalice. In the illustration of St. Barbara, the tower is omitted, as it would have taken up too much space. St. Catherine and St. Barbara have the nimbus, and, as well as the Virgin Mary, are represented with long light brown flowing hair. The whole of this centre painting is on a gold ground.

On the right folding wing are two male figures, one being the APOSTLE JAMES the LESS,

"the Lord's Brother," but frequently known in art, as in this instance, as St. James of Compostella, having his pilgrim's staff and cockle-shell in his hat, which is looped up. He is habited in a dark blue and grey robe: his beard, as is usually represented, full and forked.

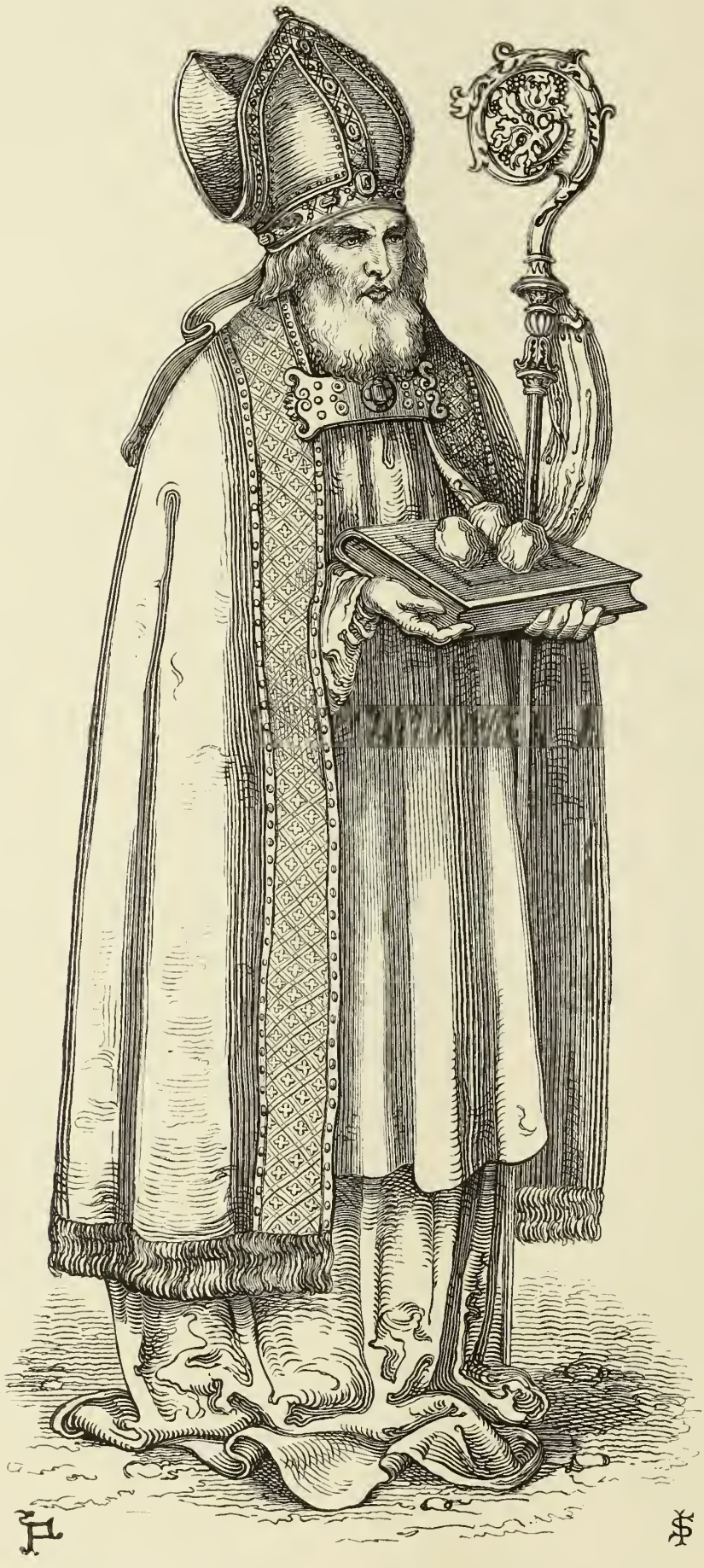
The other figure, standing close by, is no doubt intended for the APOSTLE ST. PHILIP, often associated with St. James the Less, their name-day being the same in the Calendar—May 1st. St. Philip is generally known, as in this painting, by his emblem, a long staff, ending in a Latin Cross, which he holds in his right hand, having in his left a cap of a maroon-red colour. His hair is close cut, and without beard, and he wears a long green tunic, over which is a loose red robe. His hands and feet are bare, as are those of St. James.

On the left wing is the figure of ST. ERASMUS of FORMIA, Bishop and Martyr, A.D. 296, holding in his right hand a crozier, from which hangs the veil, or *sudarium;* in his left hand is an open book. Over the white amice, whose ample folds cover the bishop's feet, is the dalmatic, embroidered in cloth of gold; and over his shoulders, fastened across the chest by a pair of concave buttons, hinged together, is a cope, lined with red, having a deep fringe and borders, embroidered in gold and jewels. On his head is a white mitre, enriched with gold and jewels; his hair is short and curling, but he is without any beard. This bishop has resting upon his left arm the peculiar symbol of his martyrdom.—*See Illustration.*

In her interesting work on *Sacred and Legendary Art*, Mrs. JAMESON says of St. Erasmus:—"This saint was one of the bishops of the early church, and was martyred in the persecutions of the Christians under Diocletian and Maximian at Formia, now Mola di Gaeta, between Rome and Naples. As his firmness withstood all ordinary tortures, for him a new and horrible death was prepared. He was cut open, and his entrails wound off on a sort of wheel, such as they use to wind off skeins of wool or silk. Such an implement is placed in his hand, and is his peculiar attribute." His day is June 3rd. In Italy he is known as St. Elmo, under which name he is invoked by the sailors of the Mediterranean shores against storms. At Naples the famous Castle and Monastery are under his protection. Nicolas Poussin painted his martyrdom, in all its horrid details, by order of Pope Urban VIII.

On the folding leaf, at the back of this bishop, is the figure of the great military saint of Christendom, GEORGE of CAPPADOCIA, who is bare-headed, but otherwise clad in a complete suit of plate-armour, of the date of the Emperor Maximilian I. (1493–1519), thus giving a clue to the time at which the subject was painted. The Saint holds a banner in his right hand, the staff of it resting on the ground, and he stands over the dragon, writhing in death-throes at his feet. Round his neck he wears a large gold chain in two turns, and below his breast-plate is a skirt, or jupon, in bold folds, reaching half-way below the knee, of maroon-coloured velvet, embroidered with four gold bands; he holds his sword in his left hand.

On the folding leaf at the back of the two Apostles is represented St. NICHOLAS, Bishop of Myra, and Confessor, A.D. 342, in his alb, and in dalmatic of dark blue, with a rich cope of green, ending in a red fringe, and lined with red watered silk, and having a border embroidered in gold; the cope is fastened across the breast with a richly jewelled band. He holds with both hands a closed book, on which are the three purses of gold, his peculiar emblem; and at his left side rests his pastoral staff. This saint (the patron of school children, Dec. 6), who is



frequently represented as a young man, is here seen with his hair and beard grey; he wears a green velvet mitre, lined with red, bordered with gold and jewelled bands.—*See Illustration.*

The two bishops appear to have gloves of a thin white material, but without the usual episcopal rings. MRS. JAMESON says of St. Nicholas,—"Of all patron saints he is, perhaps, the most universally popular and interesting. While knighthood had its St. George, serfhood has its St. Nicholas. He was emphatically the saint of the people, the *bourgeois* saint, invoked by the peaceable citizen,—by the labourer who toiled for his daily bread,—by the merchant who traded from shore to shore,—by the mariner, struggling with the stormy ocean." He is generally habited as a bishop, in splendid vestments, having his attribute, the three golden balls, on a book, to denote the three purses of gold which he threw in at the window of the poor nobleman, as dowries for his daughters. In a painting at the Capitol, Rome, by Botticello, St. Nicholas is drawn very like the bishop in this triptych. He is sometimes called St. Nicholas of Bari, his body having been removed thither some centuries after his burial at Myra. The three saints, Barbara, George, and Nicholas, were much venerated at Venice, and are frequently grouped together by the Masters of that School, and in company of the Virgin Mary.

Mrs. JAMESON, speaking of St. Barbara and St. Catherine, describes "the latter as the patroness of school-men of theological learning, study, and seclusion; the former as the patroness of the knight and the man-at-arms, of fortitude, and manly courage. Or in other words they represent the active and the contemplative life, so often contrasted in the mediæval works of art." "St. Barbara," the same author likewise says, "as protectress against thunder and lightning, fire-arms, and gunpowder, is also invoked against sudden death; for it was believed that those who devoted themselves to her should not die impenitent, nor without having received the holy sacraments. She therefore carries the sacramental wafer, and is the only female saint who bears this attribute. She is usually dressed with great magnificence, and almost always in red drapery."

Another interesting feature in the history of St. Barbara is her association in mediæval art, as in this triptych, with St. George, on account of her being the tutelary Saint of armourers. The magnificent suit of armour of a Knight on horseback, in the Tower, presented by the Emperor Maximilian the First, in 1509, on the occasion of the marriage of Katherine of Arragon to Prince Henry, (soon after King Henry VIII.), has numerous representations, in high relief, of scenes from the lives of St. Barbara and St. George. On the horseman's breast-plate, St. George, as Patron of England, vanquishes the Dragon; on the back-plate St. Barbara is seen, with her tower, chalice, and book; and on the horse-armour are several scenes from their history.

Dr. Waagen, whilst ascribing the front of the triptych to Grunewald, considers the outer sides to be "by the hands of a skilful assistant." The heads of the two female saints are certainly remarkable for earnestness and tenderness of expression, but are still inferior in drawing and character to the figure of St. Nicholas on the back. This picture is highly valuable as an example of the costume of the period when it was painted, and the armour of St. George is especially interesting on that account. A rich harmonious tone of colouring pervades the whole of the work.

The compilers having requested permission that Mr. John Franklin might be allowed to draw from the triptych, to illustrate the catalogue, Her Majesty the Queen was graciously pleased to accede to the request, conveyed through the Master of the Household, Colonel Sir Thomas Biddulph.

Exhibited by permission of His Royal Highness the Late Prince Consort.

The Five following Paintings, which hang in the City Library, Guildhall, belong to the Corporation of the City of London:—

1. A Painting, on canvas, 2 feet 1 inch high, 15½ inches wide, said to be a copy from Holbein, representing Luther and other Reformers, before the Emperor Charles V., at the Diet of Worms, held April 17 and 18, 1521. In the centre of the picture stands the Emperor, wearing his jewelled cap of estate, his hair, moustache, and beard of dark brown; he is dressed in black velvet, embroidered with gold, cut square and low in front, showing a white shirt partly open, his hose ending in deep gold fringes; round his neck is a gold chain in two turns. One hand holds his sceptre, the other rests on the pommel of his sword. Behind the Emperor, on his right, stands Martin Luther, wearing his hat, and in a dark dress; and next to him is a youthful person, with light hair, in a cap, and a red dress with white frill; this is probably a civilian, and intended for the great Reformer's counsel, Jerome Schurff. On the Emperor's left is another of the Reformers, also wearing his hat, in brown beard and moustache. This may be meant for Jean Cochleus, Dean of the Church of Nôtre Dame, at Frankfort, who followed Luther to Worms, ready, as he said "to lay down his life for the honour of the (Reformed) Church," though he afterwards became a Romanist, and a bitter enemy to Luther. At the left of the picture, and facing Charles V., is a person, bareheaded, in a dark robe, with brown moustache and beard, holding a scroll in one hand, and extending the other, as the accuser of Luther. This can be no other than his old opponent, John de Eck, or Eckius, Chancellor of the Archbishop of Trèves, who had, with Jerome Aleander, the Pope's Nuncio, the conducting of the case against Luther. He is represented in the act of pointing to the works, of which he required the Reformer to admit the authorship. Behind him are two other figures, and beyond them is a group of spectators, four in number.

This picture conveys no idea of the august assembly before whom this intrepid Monk of Wittemberg had to defend himself. It consisted of the young Emperor, his brother, the Archduke Ferdinand, six electors of the empire, twenty-four reigning dukes, eight margraves, thirty prelates, seven ambassadors, the Pope's nuncios, and a great number of counts and barons, two hundred and four in all. Thomas Carlyle calls the Diet of Worms, and Luther's appearance there, "the greatest scene in modern European History. The world's pomp and power sits there on this hand; on that, stands up for God's Truth, one man, Hans Luther, the poor miner's son. Friends had reminded him of Huss, and advised him not to go; he would not be advised. A large company of friends rode out to meet him, with still more earnest warnings; he answered, "Were there as many devils in Worms as there are roof-tiles, I would on."

2. A Portrait of Bishop Sanderson, which, as stated on a tablet attached to the

picture, was "presented to the Corporation of the City of London by Miss Beata Elizabeth Macaulay, one of his descendants, Nov. 5, 1850, and sent by the Court of Aldermen to this Library." The painting is 2 feet 1 inch high, and 19½ inches wide. The excellent bishop is in his episcopal robes, wearing his Master of Arts' cap; his grey hair and small white beard denote that the portrait was taken when advanced in life; in fact he was 73 years of age when made Bishop of Lincoln.

Robert Sanderson, born Sept. 19, 1587, at Rotheram, Yorkshire, was second son of Robert Sanderson, of Gilthwaite Hall, in the said parish, and Elizabeth his wife, daughter of Robert Carr, of Butterthwaite Hall, Ecclesfield, co. York; educated at Lincoln College, Oxford, he took his M.A. degree in 1608, was chosen sub-rector in 1613, and again in 1614 and 1616, and passing through many University offices, in 1642 succeeded Dr. Prideaux as Regius Professor of Divinity. In 1618 he had been presented by Sir Nicholas Sanderson, Viscount Castleton, to the rectory of Wibberton, co. Lincoln, which he resigned the next year on account of its insalubrity, but soon after, Thomas Harrison, Esq., of Boothby-Pagnel, in the same county, gave him that living, which Dr. Sanderson held forty years. By the recommendation of Archbishop Laud, contemporary with him at Oxford, he was appointed by Charles I., as one of his chaplains in ordinary. Izaak Walton, in his life of the bishop, says, "the good king was never absent from his sermons, and would usually say, 'I carry my ears to hear other preachers, but I carry my conscience to hear Dr. Sanderson, and to act accordingly.'" He had his degree of D.D. conferred on him in 1636, on the occasion of the king's visit to Oxford. In 1660 he was promoted to the see of Lincoln, and died Jan. 29, 1662. Izaak Walton closes his account of this good man in these words, "Thus this pattern of meekness, and primitive innocence changed this for a better world. It is now too late to wish that my life may be like his, for I am in the 85th year of my age, but I humbly beseech Almighty God that my death may; and do as earnestly beg of my readers to say Amen."

3. A Portrait of Sir William Dolben, Recorder of the City of London; oval, 2 feet 5 inches high, and 2 feet wide. He is painted in his scarlet robes as a Judge of the Court of King's Bench, having on his black cap, as if passing sentence of death. His complexion is ruddy, with a benignant yet firm expression, eyes grey, the face full and round without beard, his hair is white, though nearly concealed by his scull cap. Sir William Dolben was a bencher of the Inner Temple, and being recommended by the King, Charles II., for the office of Recorder, he was elected Feb. 8, 1676. He became King's Serjeant in 1677, and resigned the post of Recorder, Oct. 22, 1678, on being appointed a Justice of the Common Pleas. To mark their approval of his services, the Corporation passed a resolution; "19, Nov., 1678. 30 Ch. II. It is ordered that a piece of plate of the value of £50 or £60, be presented to Mr. Justice Dolben as a loving remembrance." This tribute of respect is in pleasing contrast to the conduct pursued towards his immediate successor in office, till then Common Serjeant, the notorious Sir George Jefferys, the tyrannical Judge, afterwards Lord Chancellor, who was required for his mal-practices to resign his Recordership, which he did, Dec. 2, 1680.

Sir William Dolben was descended from an ancient family, and was the second son of Dr. William Dolben, Rector of Stanwick and Benefield, co. Northampton, Prebendary of Lincoln, by his wife Elizabeth Williams, niece of the Lord Keeper Williams, who was also Archbishop of York. Sir William Dolben was afterwards a Justice of the King's Bench, in

which office he died in 1693, aged 64; he was buried in the Temple Church, leaving a character for strict integrity and great penetration. His eldest brother, John Dolben, was at first a Royalist Officer, wounded at Marston-Moor, and again in the defence of York, and afterwards became Dean of Westminster, Bishop of Rochester, and finally Archbishop of York in 1683. This prelate's son, John Dolben, a Judge of the Common Pleas in Ireland, was created a baronet in 1704. The title became extinct in 1837, at the death of his great grand-son, Sir John-English Dolben, fourth baronet.

4. A VIEW of OLD LONDON BRIDGE, with the houses upon it, and showing the Water-works, size 3 feet 6½ inches wide, 2 feet 8 inches high; by Samuel Scott. The view is taken looking westward; opposite "Dyer's Wharf" is represented a barge, with men in it pursuing their calling, that of Dyers.

This well-known picture is an excellent specimen of Scott's style, particularly in his treatment of buildings.

5. The ENTRANCE to the RIVER FLEET, a companion picture to the foregoing painting, by Samuel Scott. It represents the then existing houses on the North Bank of the Thames, at Blackfriars, and the view takes in the Spire of St. Bride's on one hand, and that of St. Martin's, Ludgate, on the other, with the Tower of St. Andrew's by the Wardrobe between. About the centre of the picture is the entrance from the Thames of the stream flowing into it, at that time open, with a bridge over it, much resembling the Rialto at Venice; several barges are lying at its mouth, as it was then navigable for small craft as far as Holborn bridge, where it joined the stream called the "Old-bourn." To the east of this entrance is seen a large handsome building of red brick and stone dressings, with a deep portico extending the whole front, from which a broad flight of steps descends to the Thames, on whose then unpolluted stream,

"so transparent, pure, and clear,"

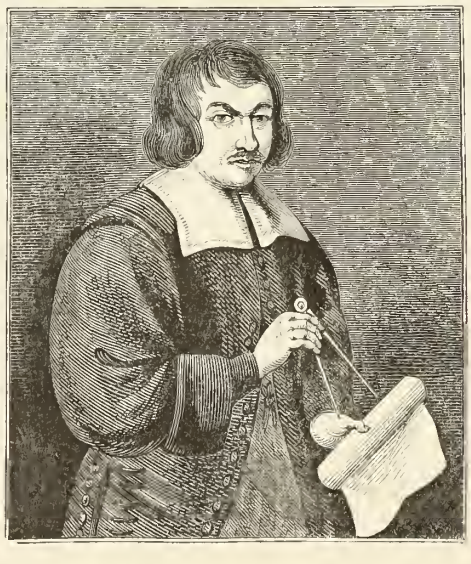
as Denham nobly sings, are seen, at rest or in motion, several vessels of different sizes and construction, affording a lively picture of the water-commerce of the day, and when the "silent high-way" was used in preference to the narrow and ill-paved streets. The red-brick house alluded to is said to have been the abode of the noted Doctor Sacheverel, who was Rector of St. Andrew's, Holborn, to which valuable living he was presented by Queen Anne.

Of Samuel Scott, who died in 1772, and is sometimes called the "English Canaletto," Lord Orford (Horace Walpole) says, "If he was but second to Vandervelde in sea-pieces, he excelled him in variety, and often introduced buildings into his pictures with consummate skill. His views of London Bridge, the Quay at the Custom House, &c., are equal to his marines, and his figures were judiciously chosen and admirably painted."

Exhibited by the CORPORATION OF THE CITY OF LONDON.

A PORTRAIT of WILLIAM PORTINGTON, King's Carpenter; size, 30 by 42 inches. He holds in his right hand a compass, with which he is taking a dimension from a scale in his left hand; he is represented in his robes of office, a frill round his neck, and a close wig. In the upper corner of the picture is a coat of arms, viz., gules on a bend argent, three martlets sable. Underneath the portrait is inscribed, in black letter:—"Wm Portington Esqr Mr Carpenter in ye office of his Mate buildings, who serued in ye place 40 yeares & departed this life ye 28 of March 1628, being aged 84 yeares, who was a well wisher in this Societe, this being ye gift of Mathew Bankes who serued him 14 yeeres, & is at this present Mr of the said Co̅pany. Aug. 19, 1637." The picture of Portington affords a good specimen of the official dress of the King's Carpenter; it was painted when he was in his 82nd year. The office of King's Carpenter was held by Patent, and was evidently one of importance; as early as the first of Richard III., 1484, Edward Graddely was appointed Chief Carpenter of the Works in the Palace of Westminster, the Tower of London, and elsewhere, for life, at wages of 1s. a day. In 1520 Humphrey Coke, Warden of the Carpenters' Company, and the King's Master Carpenter, was sent over with a little army of workmen, viz., 300 carpenters, 100 bricklayers, and 100 joiners, to Guines, in France, to erect a palace of timber for Henry VIII., on the occasion of his memorable meeting with the chivalrous Francis I., at "the Field of the Cloth of Gold." The name of William Portington is joined to that of the illustrious architect Inigo Jones, and two others, as "Officers of his Majesty's Works," in a warrant from James I. for the payment of £20, for certain scaffolds made for the trial of the Earl and Countess of Somerset for poisoning Sir Thomas Overbury.

A PORTRAIT of JOHN SCOTT, a companion picture to the above, representing him as "Carpenter to the Office of Ordnance," in the reign of Charles II.; he holds a scroll of paper in his left hand, and a pair of compasses in his right. It is inscribed in italics, "This Picture of John Scott Esqr Carpenter and Carrage Maker to the Office of Ordnance In the Reigne of King Charles the 2d Was Placed Here By his Apprentice Matthew Bancks Esqr Master Carpenter to his Maje and Master of This Company this present yeare 1698." The donor of this picture was the son of Matthew Banks who presented the portrait of Portington. Both father and son were Chief Carpenters to the Tower, as well as Masters of their Company. The foregoing information is taken from the "Historical Account of the Worshipful Company of Carpenters, by Edward Basil Jupp, Clerk to the Company," who has kindly permitted the use of the two wood-blocks. In this history, the first attempt to give a detailed account of any particular Company,



there is much interesting matter relating to the Craft of Carpenters, whose importance in designing and superintending buildings gave way, after the Great Fire of London, when brick was to take place of timber, to Surveyors and Architects. Not without some reason, Mr. Jupp considers that the "Master Carpenters" were the designers as well as the constructors of those noble "open timber-roofs," of which Westminster Hall, Crosby Place, Eltham Palace, Hampton Court, and the Inns of Court, afford such fine examples of taste as well as skill.

Exhibited by the WORSHIPFUL COMPANY OF CARPENTERS.

A PORTRAIT of "SIR CHRISTOPHER WREN, Knt Grand Master, 1685, W.M. of the Lodge of Old St Paul's, now the Lodge of Antiquity, No 1.—Painted by Sir Godfrey Kneller, Knt." The illustrious Architect is represented as about fifty years of age; he was born 1632; he wears a brown wig and white neckcloth, and holds a pair of compasses in his right hand, which rests on a block of stone. The background of the picture is a landscape, with some architectural features. Size, 3 feet 4 inches high; 2 feet 7 inches wide.

Exhibited by the LODGE OF ANTIQUITY OF FREEMASONS OF LONDON.

TWO LANDSCAPES, in oils, on copper; one representing Hagar and Ishmael. They are reputed to be by Vanvitelli, born 1647, died 1736, better known as "Casper degli Occhiali," from his using spectacles, which were then but little worn. The family name of this painter was Witel, and he was born at Utrecht, but from passing the greater part of his time in Rome and Naples, his name was Italianized to Vanvitelli. His son Luigi was the Architect of that splendid palace, the Caserta, at Naples.

Exhibited by PHILIP HENRY HOWARD, of Corby.

An ORIGINAL PORTRAIT of RICHARD TREVITHICK, born at Camborne, Cornwall, April 13, 1771, died at Dartford, Kent, April 22, 1833; buried in the churchyard at Dartford. He was an Engineer of great ability and ingenuity, originally a mine-captain; inventor and constructor of the first high-pressure steam engine, and the first steam carriage used in England. Constructor of a Tunnel beneath the Thames, which he completed to within a hundred feet of the proposed terminus, and was then compelled to abandon the undertaking, Inventor and constructor of steam engines and machinery for the mines of Peru (capable of being transported in mountain districts), by which he succeeded in restoring the Peruvian mines to prosperity; also of coining machinery for the Peruvian mint, and of furnaces for purifying silver ore by fusion: also inventor of other improvements in steam engines, impelling carriages, hydraulic engines, propelling and towing vessels, discharging and stowing ships' cargoes, floating docks, construction of vessels, iron buoys, steam boilers, cooking, obtaining fresh water, heating apartments.

Like many an original genius, Trevithick did not enrich himself by his inventions. In SMILES'S *Life of Robert Stephenson* is related the meeting of these two men of eminent talents, but of very different fortunes. The latter, when delayed at an hotel at Carthagena, South

America, "observed two strangers, whom he at once perceived to be English. One of the strangers was a tall, gaunt man, shrunken and hollow, shabbily dressed, and apparently poverty-stricken. On making enquiry he found it was Trevithick, the builder of the first railroad locomotive. He was returning home from the gold mines of Peru penniless. . . . . He had indeed realised the truth of the Spanish proverb, that 'a silver mine brings misery, a gold mine ruin.' He and his friend had lost everything in their journey across the country from Peru. They had forded rivers and wandered through forests, leaving all their luggage behind them, and had reached thus far only with the clothes upon their backs. Almost the only remnant of precious metal saved by Trevithick was a pair of silver spurs, which he took back with him to Cornwall."

Exhibited by the MUSEUM OF PATENTS, SOUTH KENSINGTON.

COWS and SHEEP in the MEADOWS near CANTERBURY, by T. S. Cooper, A.R.A. A very excellent and carefully finished specimen of the Master.

Thomas Sidney Cooper was born in Canterbury in 1803; he came to London in 1823, and entered as a student of the Royal Academy;—in 1827 he went to Holland and Belgium, and studied the old masters of those countries, receiving instructions from Verboeckhoven. His first picture was exhibited at the Gallery of British Artists, in 1833; he became an Associate of the Royal Academy in 1845. He is justly esteemed to be the best English cattle painter of the day, and has in fact no modern rival, excepting Verboeckhoven, in any country.

Exhibited by RICHARD RAVENHILL.

A CABINET PICTURE, on panel, in the manner of Hans Holbein. It is the portrait of a Civilian, seated in a chair, in a black dress trimmed with fur, small white cuffs and frill, a ring on the fore-finger of left hand, on his head a black cap. The hands are very well painted. In the upper corner is a coat of arms, viz., Argent, a raven proper rising from a mound in base Vert. Crest, a raven proper langued gules, winged Or. This picture was formerly in the possession of Mr. William Upcott.

A CABINET PICTURE, three-quarter portrait of a lady, in a black brocaded dress with a stand-up ruff; her left hand, which rests on a chair, holds a book; in her right hand is a purse. In one corner is inscribed, "An°. 1630 . Æt°. 46."

Exhibited by CHARLES JOHN SHOPPEE.

1. A PORTRAIT of QUEEN ELIZABETH, painted in the 37th year of her reign, A.D. 1595. Size, 2 feet 6 inches wide, 3 feet 6 inches high; in a carved frame. The Queen is represented in a white brocade dress profusely covered with pearls and jewelled ornaments; the sleeves wide at the shoulders and tapering to the wrists; the waist is much drawn in; the dress high up to the throat, and fastened by a large jewelled brooch with pendant pearls. From the shoulders

to the waist descends a straight band richly adorned, and round the neck is a high standing lace collar, and a string of pearls. The hair, a dark brown, is turned back from the lofty forehead, and is fastened with several clusters of pearls; the complexion is florid, the features regular and handsome, but much too youthful, as the Queen was at the time sixty-two years of age. She holds in her right hand a fan of pink and white feathers, with a jewelled handle ending in a crown, perhaps intended for the very fan mentioned in the Sidney papers as a New Year's gift to the Queen; in her left hand is a dark glove, of which the cuff is much enriched. Her Majesty was frequently represented holding the pair of perfumed and embroidered gloves, presented to her by Edward de Vere, 17th Earl of Oxford, who first introduced them from abroad. In the upper right-hand corner is inscribed, "VIVat VIncat Regnet ELIZABETHA AngLIæ FranCIæ ac HIberniæ Regina FIDei Defensatr IX, HenriCI 8^{vi} Regis F. (*filia*) Anno Regni sVi XXXVIº Nata VI E I D. Sept. Aº X. 1533. Grone (*Greenwich*) Init. Reg. Eliza. fuit 17 dies Novem." This portrait, which has been re-touched, is in the Library at the Deanery; it has no painter's name given to it; but it may be by Frederico Zucchero, who came to England in 1574: he died in 1609. One of his known portraits of Queen Elizabeth, at Hampton Court, represents her loaded with jewels and ornaments, as she usually delighted to be depicted. Of two other recognized portraits of the Queen by Zucchero, one is at Hatfield House, and the other in Lord Folkestone's Collection.

2. A View of the WEST FRONT of WESTMINSTER ABBEY, by Canaletto; size 3 feet 2 inches by 3 feet 6 inches. In this painting is represented a Procession of the Knights of the Bath, after an Installation in Henry VII.'s Chapel, and, which having issued from the West door, is passing through St. Margaret's Church-yard, on its return to the Chapter House. The Knights of the Order, in their crimson robes, and wearing "their hats with standing plumes of white feathers," each attended by three esquires, are accompanied by "servants of the Royal Household walking two and two," with the Prebendaries and Dean of the Abbey, who is Dean of the Order, in "their white mantles lined with crimson," Poursuivants, Heralds, and Provincial Kings of Arms in their tabards, with many others, the whole being closed by the single figure of the "Great Master of the Order." The Foot-guards, in their quaint scarlet uniforms and three-cornered hats, keep the line of march clear of the spectators. The architectural features are very well expressed; the West front, with Wren's towers especially, with St. Margaret's Church and the Old Houses of Parliament in the distance. This picture was painted for Dr. Joseph Wilcocks, Dean of Westminster from 1731 to 1756, Bishop of Rochester, and afterwards of Gloucester, by Canaletto, born 1697, who came to England in 1746, and was here, certainly, till the middle of 1752; he died in his native Venice in 1768. There was a grand installation of the Order of the Bath, on Monday, June 26, 1749, which, there can be no doubt, is the one herein commemorated, and when the six following distinguished persons were elected Knights: I. Sir EDWARD HAWKE, Vice-Admiral of the Blue, was made a K.B. for his signal victory in 1747 over the French in the West Indies, and for his defeat of Conflans; he was raised to the peerage as Baron Hawke in 1776, and died in 1781; II. The Hon. Sir CHARLES HOWARD, a General, and Colonel of the 3rd Dragoon Guards, second son of Charles, third Earl of Carlisle, and died in 1765; III. Sir CHARLES ARMAND POWLET, who died in 1765; IV. Sir JOHN SAVILE, of the ancient house of Savile of Methley, co. York, and who was created Baron Pollington in 1753, and Earl of Mexborough in 1766; he died in 1778; V. Sir JOHN MORDAUNT, a General Officer in the army, son of the Hon. Lt.-General Sir Harry Mordaunt, M.P., Treasurer of the Ordnance in 1699, who was second son of John Viscount

Mordaunt of Avalon; VI. Sir PETER WARREN, Admiral, who was second in command in Lord Anson's defeat of the French, off Cape Finesterre, May 3, 1747; he died in 1752. At this installation, Sir JOHN WEST, 12th Lord Delawarr (whose son was created an earl in 1761), being Senior Knight, acted as Great Master of the Order. At these ceremonies, the Sovereign's Master-cook attends at the West door of the Abbey, "having on a linen apron," who addresses each newly-installed Knight; "Sir, you know what great Oath you have taken, which if you keep, it will be great honour to you; but if you break it, I shall be compelled, by my office, to hack off your spurs from your heels." The Most Honourable Order of the Bath was at one time, viz., from its revival in 1725 to 1815, nearly as limited as the Most Noble Order of the Garter, the number of Knights fixed by King George II. being only Thirty-six, besides the Sovereign, and the Great Master. In 1815 the Prince Regent enlarged the Order to its present constitution of Three Classes. This painting hangs in the Dining-room at the Deanery, and is, with the portrait of Queen Elizabeth, a dean-loom. There is a portrait, at the Deanery, of Bishop Wilcocks, who is represented holding a drawing of the West Front of the Abbey, showing the Towers, as built by Sir Christopher Wren.

Exhibited by the DEAN AND CHAPTER OF WESTMINSTER.

THE LACE MAKER, by Frederick Goodall, A.R.A.; size 10½ by 8 inches. An interior, with a young female making lace from a pillow on her lap. Frederick Goodall, born 1822, is the son of Mr. Edward Goodall, the Engraver, from whom he received his first instruction. Whilst very young he gained two prizes of the Society of Arts; he exhibited his first picture, "French soldiers drinking in a cabaret," at the Royal Academy, in 1839. His "Tired Soldier," exhibited in 1842, is now in the Vernon Gallery; where also is the "Village Festival," painted by him in 1847; these attracted great notice; and he has since exhibited several very effective pictures. He was elected A.R.A. in 1852.

THE LOCK, by Henry Dawson; size, 4 feet by 2 feet 9 inches. A Landscape scene on the banks of the Thames, a barge passing a Lock, with figures of men, a horse, &c.; a very fine effect of showery weather. Henry Dawson was born in Hull, in 1811, but did not begin to study Art as a profession until he was twenty-four years of age. Since he painted "the Lock," he exhibited his "British Bulwarks," in 1856, at the British Institution, a fine work; and in 1858 he produced his well known picture of "The New Houses of Parliament," in the possession of the Speaker, the Right Honourable J. E. Denison. His view of "St. Paul's as seen from Southwark Bridge," exhibited at the Royal Academy in 1860, is also a work of very great merit.

A FISHERMAN'S HUT, by William Hemsley; size, 14 by 12½ inches. This painting represents the interior of a Cornish fisherman's cottage, in which an old man is fashioning a boat for a young lad, a little girl is looking on; a good specimen of this rising artist, who was born at Chelsea; he was intended to follow the profession of his father, an architect of Brighton, although his inclination led him to portrait-painting; after being a short time in his father's office he resumed his Art-studies with increasing success; and his paintings are highly esteemed. He became a member of the Society of British Artists (Suffolk Street) in 1859.

Exhibited by HENRY BAILY, *Member.*

The following TEN PICTURES were contributed by Thomas Howard, Esq., *Member*, from his Collection, and are of great value and merit:—

1. An Admiral's YACHT and other Vessels, in a fresh breeze off the Dutch coast, by Ludolph Backhuysen, dated 1691. Size 2 feet 4 inches wide, 1 foot 9 inches high. "From the Verstolk Collection. A clear and beautiful production." Smith's Catalogue raisonné, No. 95. This marine painter, born 1631, died 1709, was excelled only by W. Vandevelde the Younger, and was perhaps his equal in the portrayal of storms. He often ventured to sea in the roughest weather in order that he might the more faithfully imitate the grand effects of Nature.

2. PEASANT'S PLAYING at BOWLS in a VILLAGE, by David Teniers the Younger, dated 1658; size, 22 by 16 inches. "Painted in the artist's clear and silvery manner." Smith's Catalogue, No. 682.

3. A KITCHEN, in which are three persons preparing a feast; a peacock, a quartered sheep, various fish, birds, &c. D. Teniers the Younger; dated 1669. Size, 19 by 24 inches. This picture has been engraved by Hoerman, also by Lepicié in 1748. Bryan's Dict. Smith's Catalogue, No. 228. David Teniers, called the Younger, to distinguish him from his father, was born at Antwerp in 1610, and died 1694. The Archduke Leopold William made him a Gentleman of his bed-chamber; the King of Spain invited him to enter his service, and built a Gallery expressly to exhibit his paintings. Don John of Austria, William Prince of Orange, and Christina of Sweden, gave him substantial proofs of favour. "He studied Nature," says Pilkington, "in every shape, with a most curious and critical observation, and as he generally composed his subjects from persons in low station, he accustomed himself to frequent their meetings, at feasts, sports, and pastimes, and by that means had an opportunity of remarking the simplicity of their manners, and the various actions, attitudes, characters, and passions of every age and sex."

4. DEAD BIRDS, SPORTING IMPLEMENTS, &c., by Melchior Hondekoeter; size, 18 by 21 inches. From Mr. Beckford's Collection, Fonthill. This artist, born at Utrecht in 1636, died 1695, was unrivalled in the representation of birds, and especially of farm-yard poultry. He is said to have trained up a cock to place itself in any attitude required, so that the creature would continue in the same posture for several hours without moving.

5. CATTLE in a MEADOW, with trees and distant landscape, by Cuyp; size, 14 by 18 inches. From Mr. Harman's Collection. "This picture is of the most esteemed quality." Smith's Cat., No. 202. Albert Cuyp, born at Dort, 1606, died there 1667, was the son and pupil of Jacob Gerritze Cuyp, a very good painter, although surpassed by his son, of whom Pilkington says:—"He was accustomed to observe even the particular times of the day, to express the various diffusion of light in his subjects, with all the truth of Nature; and in his pictures the Morning attended with its mists and vapours, the clearer light of Noon, and the saffron-coloured tints of Evening, may be readily distinguished."

6. FRUIT, by De Heem; size, 18 by 13 inches. From Mr. Harman's Collection. Jan Davitze de Heen; born at Utrecht in 1606, died at Antwerp in 1674; is celebrated for

his flower and fruit pieces. There were several good painters of this family in the same style of art, but still inferior to this master.

7. FLOWERS, &c., by Maria Van Oosterwyck, dated 1669; size, 14 by 18 inches. This artist, born 1630, died 1693, was a pupil of De Heem, and very nearly approached her Master, particularly in flowers. Louis XIV., William III., the Emperor Leopold, and other princes, were her patrons.

8. VESSELS in a GALE off a Dutch harbour, by John Christian Schotel; size, 40 by 30 inches. This artist, born at Dort, the great nursery of Dutch painters, in 1787, died 1838, is much esteemed in Holland. One of his famous paintings is the Bombardment of Algiers by the combined English and Dutch fleets, under Lord Exmouth and Admiral Van de Capellan, in 1816. His son, Peter John Schotel, paints sea and river pieces much in his father's style, and his works have great reputation.

9. A LANDSCAPE, with Sheep and Lambs, by Verboeckhoven, dated 1856; size, 22 by 26 inches. This is the best modern Dutch painter of Cattle; many of his finest works are at Brussels, near which city is his celebrated atelier.

10. A POST-BOY cleaning a WHITE HORSE, by George Morland, dated 1792; size, 15 by 12 inches. This capital English artist, born 1764, died 1804, is too well known by his numerous works to need any mention of them. He unhappily shortened his life by irregularities, and injured his reputation by producing many inferior pictures, in his latter years, to procure momentary indulgence in dissipation.

Exhibited by THOMAS HOWARD, *Member.*

A "SALVATOR MUNDI," painted by an ancient Master, unknown. The Saviour's head is surrounded by a glory of golden rays, in this respect unlike the usual nimbus, or disc, with the cross thereon, which is the exclusive attribute of the DIVINE PERSON.

TWO PAINTINGS in oil colour, under glass, by Vanden Daele; each subject is 34 by 27 inches, representing a mediæval domestic interior, with figures of a Cavalier and Lady. Painted with all the finish of a miniature.

Exhibited by JOHN NICHOLL, F.S.A., *&c., Member.*

The late Mr. APSLEY PELLATT, sometime M.P. for the borough of Southwark, sent the THREE following PAINTINGS, by Thomas Uwins, R.A.:—

1. "The FLOWER and the LEAF;" the subject taken from CHAUCER'S poem of that name,

which was modernized by Dryden, who was so pleased with the Tale, "both for the invention and the moral," viz.:—

> "The life is in the Leaf, and still between
> The fits of falling snow appears the streaky Green;
> Not so the Flow'r which lasts for little space,
> A short-liv'd Good, and an uncertain Grace."

2. SIR GUYON, under the conduct of his spiritual guide, destroys the enchantments that have tempted his companions from their duty, and releases them from their transformation into beasts. The subject is taken from SPENCER'S *Fairie Queene*, Book ii., Canto xii.

3. The MINSTREL, a Sketch.

Thomas Uwins was born 1783, and at first practised chiefly in water-colours, and was elected in 1811 a Member, and became subsequently the Secretary of, the Society of Painters in Water-Colours. In 1826 he visited Italy, and on his return he painted in oil several subjects derived from Italian life, and especially of Neapolitan peasantry, which were very popular. His "Peasants coming into Naples on the Morning of a Festa," is in the National Gallery. He was elected R.A. in 1836, and Keeper of the Royal Academy in 1847.

Exhibited by APSLEY PELLATT, *Member.*

From his Valuable COLLECTION of MODERN ENGLISH PAINTERS, MR. JOHN PENN, of Lee, Kent, contributed the SEVEN following PICTURES, which are admirable examples of the respective Masters:—

1. VIEW of WINDSOR CASTLE, by Nasmyth; size, 36 inches wide by 26 inches high. This is considered to be one of the finest works of the Artist. Patrick Millar Nasmyth, son of Alexander Nasmyth, also an excellent artist, was born at Edinburgh in 1787. At the age of 23 he came to London, where he died in 1831, and was buried in Lambeth Churchyard, where the following inscription, after recording name, &c., is placed on his tomb-stone:—"He was a native of Scotland, and his Country was justly proud of his talents; as a delineator of landscapes, the productions of his pencil, tasteful and vivid, reflect honour on that department of the British School. In his manners he was as modest and unassuming as in his profession he was skilful and eminent. This stone was erected by the resident Scotch artists in London, a humble but sincere tribute to his memory." His pictures are now held in great estimation, and obtain prices often ten times as much as had been given in the artist's life-time. He painted chiefly with his left hand, having injured his right in early life.

2. JULIET, by C. R. Leslie; size, 14 by 18. A charming specimen of this highly-gifted artist, whom England can claim for a son. Charles Robert Leslie was of a Scotch family, one of whom emigrated to America, and married a lady of that country, but returning to England in 1792, their son, the artist, was born in London in 1794, though he is sometimes claimed as an American by birth. His first work of consequence, "Sir Roger de Coverley going to Church," belonging to the Marquess of Lansdowne, was exhibited in 1819, at the Royal Academy, of which he was elected an Associate in 1821, and R.A. in 1826, Professor

of Painting from 1847 to 1851. His admirable subjects were chiefly taken from Shakspeare, Cervantes, Addison, Sterne, and Moliere, authors with whom he thoroughly identified himself; in his scenes from Don Quixote, the eccentric Knight and Sancho Panza have never before been so well expressed. This excellent artist and man, who wrote a Memoir of Constable, the Royal Academician, died May 5, 1859, at his residence in London, after his health had been for some time on the decline. In Leslie, and in Mulready, who only died in the course of 1863, England possesses two of the most popular and charming exponents of domestic life.

3. The TEMPLE OF THESEUS, at Athens, by W. J. Müller; size, 24 by 21 inches. William John Müller was born at Bristol in 1812, and was a capital painter both in oil and water-colours. In 1838 he visited Greece and Egypt, making sketches and pictures of the scenery, buildings, and costumes of those countries. In 1841 he published a beautiful work, entitled "Picturesque Sketches of the age of Francis the First." In 1843 he again visited Greece; and as a result of this tour, he exhibited, in 1845, several important works at the Royal Academy, hoping to derive from them due honour and reward; but the bad hanging of his pictures appears so much to have affected him as to hasten his death, which occurred at Bristol in the autumn of 1845, thus closing at the early age of 32 a life of brilliant promise. His style is bold and free; his colouring peculiarly clear and effective; and his works now obtain very great prices.

4. A VIEW of MOUNT ST. MICHAEL, Cornwall, by C. Stanfield, R.A.; size, 40 by 30 inches. A well-known and admired picture by this excellent painter of Coast scenery, who is, however, equally successful in other branches of Landscape. Clarkson Stanfield was born at Sunderland in 1798; he passed some of his earlier years at sea, thus acquiring a practical knowledge of marine subjects, in which his great excellence lies; his first exhibited picture was at the British Institution in 1823. Much of the improved and beautiful scenery of the London theatres, about this time, was due to his talent, in common with David Roberts. His first essay at the Royal Academy was in 1827, of which he was elected an Academician in 1835. His numerous admirable works do great honour to the British school, of which he ranks as the first living marine Painter.

5. The WEARY PILGRIMS, by Paul Falconer Poole, R.A.; size, 19 by 24 inches. Paul Falconer Poole was born at Bristol in 1810. He first exhibited at the Royal Academy in 1830, and was elected an Associate in 1846. His large painting of "Solomon Eagle exhorting the People during the Plague," the property of Mr. G. M. Perkins, exhibited in 1843, is the work by which he obtained his celebrity.

6. The MANTILLA, by John Philip, R.A.; size, 24 by 30 inches. He is an esteemed painter, especially of female portraits, somewhat after the manner of Rembrandt; he was born at Aberdeen in 1817. He has lately sojourned much in Spain, and has produced many capital works, illustrative of the manners and costumes of the natives of that country, of which the above picture is an interesting specimen.

7. The GLEE MAIDEN, by Thomas Faed, A.R.A.; oval, 11 by 17 inches. This artist, one of the best painters Scotland has produced, was born, 1826, at Burly Mill, near Kircudbright.

His "genre" subjects are admirable, and possess great merit in design, drawing, and colouring. This picture has been engraved.

Exhibited by JOHN PENN, F.R.S., *&c., Member.*

A PORTRAIT of SIR THOMAS MORE, by Hans Holbein; size, 13 by 10 inches; on oak panel. The great Lord Chancellor is represented in a black velvet loose robe, of which the sleeves are edged with sables. Underneath is seen a white cambric plaited shirt, close to the throat; he has a pink enamelled collar, and a sable tippet; on his head is a large black round hat, with broad brim, having beneath it a close-fitting cap fastened under the chin, and entirely concealing his hair. In his right hand he holds an antique embossed silver watch with a short link-chain, of which the ring at the end is round his third finger; on the first finger is a gold signet ring with a white cornelian set in a red ground. The left hand rests on a table covered with a green material; and on the first finger are two antique rings, the one a cameo, the other is a dark gem. His countenance is calm and serious; the eyes intelligent. The back-ground is a dark sage green.

This Portrait has descended to the Exhibitor through the family of the last Sir Thomas Palmer, who was connected with the Cromwell family; his surviving daughter, Dorothy Palmer, married Mr. Tatham's maternal grandfather, W. Jones, Esq., of Mount Street, Grosvenor Square, and this Portrait, with other old family pictures, was given by that lady to her step-daughter, Mr. Tatham's mother. Mrs. Jones died, upwards of 50 years ago, at the age of 82, and once refused a thousand guineas offered for the portrait, which had never been out of her family.

Sir Thomas More, born 1480, was the son of Sir John More, Chief Justice of the Court of King's Bench, and having passed through several dignities in the law, was, on the disgrace of Cardinal Wolsey, in 1529, declared Lord High Chancellor of England, an office which he held for two years. SHAKSPEARE introduces him as "the Lord Chancellor," in his play of *King Henry VIII.;* the fallen Cardinal inquires of his Secretary,—

> "What news abroad?
> *Cromwell.* The heaviest and the worst,
> Is your displeasure with the King.
> *Wolsey.* God bless him!
> *Cromwell.* The next is that Sir Thomas More is chosen
> Lord Chancellor in your place.
> *Wolsey.* That's somewhat sudden;
> But he's a learned man. May he continue
> Long in his highness' favour, and do justice
> For truth's sake, and his conscience."
>
> *Act* iii, *Sc.* 2.

Sir Thomas More, who had discharged his high trust with the greatest ability and integrity, was brought to the block in 1535, for refusing to take the oath of spiritual supremacy to Henry VIII. To that king he had been the means of introducing the great portrait painter of his day, Hans, or John, Holbein, who came to England in 1526 with an introduction from

Erasmus to More, who entertained him in his own house for three years, during which time, besides the portraits of his early friend the Chancellor and his family, he painted those of Archbishop Warham, Sir Henry Guildford, K.G., Sir Bryan Tuke, and Linacre, the royal physician, and others. Holbein was taken into the service of the King at a salary of £30 a-year; thus, in the "Book of Payments," in the British Museum, is an entry under the year 1540,—"*Septembr A°. XXXI.* Item paide by the Kingis highnesse commaundement certified by my lorde privyseales lettres to Hans Holbenne, paynter, in the advauncement of his hole yeres wagis beforehande, aftre the rate of xxx^{li} by yere, which yeres advauncement is to be accompted from this present Michaelmas, and shall ende ultimo Septembris next commynge, the somme of xxx^{li}."

Holbein was born, not at Basle, as sometimes stated, but at Augsburgh, in 1498, where his father resided (according to Dr. Passavant); Holbein removed to Basle about 1516, and in 1520 was received into the guild of painters there. It has been generally supposed that Hans Holbein died in 1554, as stated originally by KARL VAN MANDER, in his *Lives of Painters*, 1604: "thus did Holbein die in London of the plague, in great distress, in the year 1554, fifty-six years old." In STOW'S *Annals*, continued by Strype, in the account of St. Catherine-Cree Church parish, we find, "I have been told that *Hans Holben*, the great and inimitable painter in King Henry VIII's Time, was buried in this church; and that the Earl of Arundel, the great patron of Learning and Arts, would have set up a monument to his memory here, had he but known whereabout the corps lay." The great artist resided in the adjoining parish, that of St. Andrew Undershaft, of which the church is also in Leadenhall Street. The late Mr. Walter Nelson, of the Record Office, discovered in the Subsidy Roll for the City of London, dated Oct. 33 Hen. VIII (1541), this entry:—

"ALDGATE WARDE. The Parisshe of Saint Andrewe Undershafte,—Straungers,—
Barnadyne Buttessay xxx^{li} . . . . . xxx^{s}.
Hanns Holbene in fee xxx^{li} . . (*his salary*) . . iij^{li}."

But the most interesting, as well as important, discovery in the history of this painter, is that made in the beginning of 1861, by Mr. W. H. Black, F.S.A., &c., who found the will of Hans Holbein, "Servant to the King's Majesty," in the Registry of Wills of the Commissary of London, in St. Paul's Cathedral (Beverly, fol. 116), dated October 7, 1543, with the entry of the will, on November 29 following, and the letter of administration of the same date, in which the will is spoken of thus: "Johannis alias Hans Holbein nuper parochi sancti Andrei Undershaft." This document thus places Holbein's death eleven years earlier than the date usually ascribed, and consequently many pictures assigned to him must be the work of another hand. Moreover, there was no plague in London in 1554, but in 1543 Stow informs us, that "a great death of pestilence was in London"; and among other mistakes made in the history of Holbein, it is probable that he was not buried in the church of St. Catherine-Cree, but in that of his own parish where John Stow himself is buried. The name of Hans Holbein does not occur in any public document after 1543, and the last payment of his salary was in Midsummer 1541, for he appears always to have received it in advance. The foregoing discoveries have been fully and ably set forth in Vol. xxxix. of the *Archæologia* (1863), by Mr. A. W. Franks, Dir. Soc. Antiq., and Mr. J. Gough Nichols, F.S.A., as well as by Mr. Black.

Exhibited by JOHN MONTAGU TATHAM, *Member.*

THE FOLLOWING PORTRAITS OF MEMBERS AND BENEFACTORS OF THE IRONMONGERS' COMPANY adorn the walls of the Court Room and Banqueting Hall. The description, with one exception, is chiefly derived from the History of the Company, by their Member, John Nicholl, Esq., F.S.A.:—

COURT ROOM.

A PORTRAIT of THOMAS MICHELL, a benefactor, in a black gown and small ruff. Painted by Cocke in 1640; probably a copy from some earlier picture. Thomas Michell, or Mitchell, citizen and Ironmonger, was buried in the Church of St. Olave, Old Jewry, in 1527, as recorded by Stow. This worthy Member bequeathed to the Company, for their own use, "a croft or piece of ground in a great orchard," in Clerkenwell, which is now covered with houses, and is known as "The Old Street Estate;" two of the streets on this valuable property perpetuate the name of this eminent benefactor.

A PORTRAIT of NICHOLAS LEAT, an esteemed Member of the Company, and Master in the years 1616, 1626, and part of 1627; habited in a black gown, richly furred, deep ruff, and ruffles, and dark beard and whiskers. This finely executed portrait was presented to the Company by his sons, Mr. Richard and Mr. Huet Leat, in 1631, "as a token of their love, to remain in the Hall as a remembrance of their dear deceased father." Huet Leat was Master in 1659. In Mr. Nicholl's History of the Company, Mr. Nicholas Leat is honourably noticed as "a lover of all faire flowers," and one who, like the well-known John Tradescant and other merchants and medical men, cultivated a taste for botany and gardening. Mr. Leat first introduced several curious and useful plants and flowers into this country, and had agents to collect them for him at Aleppo, and in France and Poland, &c.

A PORTRAIT of ROWLAND HEYLIN, a benefactor, Master of the Company in 1614 and 1625, and Sheriff of London in 1624. Expression pleasing, with white beard and whiskers; habited in a black gown, cap, and plain white collar; and a desk and papers before him. A good picture, painted by Cocke in 1640.

Rowland Heylin, descended from an ancient family at Pentre Heylin, in Montgomeryshire, is stated to have caused the Bible to be translated into Welsh, and also to have promoted the publication of a Welsh Dictionary, &c.; he died in 1637.

A PORTRAIT of THOMAS THOROLD, a benefactor, Master of the Company in 1634, 1644, and 1645. White beard, and grave countenance; dressed in a scarlet gown, ruff, and gold chain. A very fine portrait; supposed to be by Cornelius Janssen. This gentleman was of an ancient family, chiefly seated in the counties of York and Lincoln, and which had, at different times, four baronetcies conferred upon it.

A PORTRAIT of JOHN CHILD, Master of the Company in 1786. In a neat white wig, black livery gown furred, and a dark brown undersuit, with a paper of accounts in his hand. Painted by order of the Court in 1782, to mark their consideration for the services rendered by Mr. Child during the repairs of the Hall.

[Over the Chimney-piece (but removed during the conversazione for the Prince Consort's Triptych) is the portrait of Mr. John Nicholl, Master of the Company in 1859, in his livery gown, a three-quarter size of life by Middleton. Painted by order of the Court, in consideration of the valuable services of Mr. Nicholl in writing the history of the Ironmongers' Company, which was printed in 1851, and is an epitome of the richly illustrated MSS. in folio, previously presented by him to the Company; of which some further notice will be taken under the article of "Books."]

On the PRINCIPAL STAIRCASE, a PORTRAIT of THOMAS HANBEY, a benefactor, Master of the Company in 1775. In the costume of the period; close powdered wig, florid countenance. A copy from an original portrait. This worthy Member left two perpetual presentations to Christ's Hospital, to be filled up for the sons of Freemen of the Ironmongers' Company.

BANQUETING ROOM.

A PORTRAIT of THOMAS LEWEN, a benefactor, Master of the Company in 1535, and Sheriff of London in 1537. In a scarlet cloak, furred, small ruff, and flat hat. Painted by Cocke in 1640, by order of the Court. This worthy citizen and Alderman, who died in 1555, left an estate to the Company, to provide Exhibitions to Oxford and Cambridge, and dwellings and pensions to four decayed Freemen of the Craft.

A PORTRAIT of SIR WILLIAM DENHAM, Knight, Sheriff of London in 1534, Merchant of the Staple of Calais, and Master of the Ironmongers' Company from 1531 to 1549. In a grey cloak, rich crimson under-vest, gold chain, deep ruff, and beard. A fine portrait, painted by Cocke. This worthy benefactor was descended from the noble family of De Dinan, in Britany, who came into England with the Conqueror, and of whom there were barons by tenure from the time of that monarch to that of King John; whilst other members were summoned to Parliament as barons by writ, at various times, from 1295 to 1509. The last baron, who died without issue in 1509, John de Dynham, was a gallant soldier, who rendered great service to Edward IV., who rewarded him with considerable grants of lands. He was also high in the favour of Henry VII., who made him Treasurer of his Exchequer, and a Knight of the Garter. Sir William Denham was descended from a younger branch of this ancient family, and at his decease, 1548, held the manors of Eastbury and Westbury, in the parish of Barking, co. Essex, comprising more than 3,000 acres, which had formerly belonged to the monastery of Barking. He had also several estates in London, one of which, in the Old Jewry, is enjoyed by the Company, for their own use.

Eminent members of this family were Sir John Denham, Chief Baron of the Exchequer

in Ireland, and his son, of the same name, the poet, author of *Cooper's Hill*, and Surveyor-General of Buildings to Charles II., in which office he was succeeded by the illustrious Sir Christopher Wren.

A PORTRAIT of MRS. MARGARET DANE, a benefactress, who died 1579. Habited in a scarlet robe, black cap and ruff, with jewels round her neck, and kneeling before a desk, on which is placed a book. Painted by Cocke in 1640, by order of the Court. This lady was the widow of William Dane, Alderman and Sheriff of London in 1569, and Master of the Ironmongers' Company in 1570, and again in 1573, in which latter year he died. He was buried in the church of St. Margaret Moyses, in Bread Street, where a monument was erected to his memory by

"His vertuous wife, his faithfull peere,"

who bequeathed to the Company £2,000 to be lent out to Freemen of the same, the interest thereof to be paid to certain hospitals, scholars at Oxford and Cambridge, Wards in London, and in portions to twenty poor maids on their marriage.

A PORTRAIT of ISAACK WALTON, made free of the Ironmongers' Company in 1617–18. A copy painted by Mr. Hughes from the original portrait by Housman in the National Gallery. Mr. Nicholl says of this worthy, so dear to all lovers of Angling, the gentle Piscator, whose book has charmed so many generations,—"No circumstance has given me more gratification in the investigation of the Ironmongers' records than the discovery that Isaack Walton is enrolled amongst their members." He served as Warden of the Yeomanry in 1637, and died in 1683, at the age of 90, and was buried at Winchester. Besides his celebrated *Complete Angler*, which went through five editions in his life-time, and which has been so frequently published, and admirably illustrated, this excellent man wrote the lives of Dr. Donne, Sir Henry Wotton, the "Judicious" Hooker, the "pious Mister George Herbert," and Bishop Sanderson. Isaack's mother was a niece of Archbishop Cranmer, and his second wife was the sister of Bishop Ken.

A PORTRAIT of THOMAS HALLWOOD, a benefactor, and Master of the Company in 1621. He is dressed in a dark gown, furred, with rich under-vest, deep ruff, and ornamented lace cuffs to the sleeves. Painted by Cocke in 1640. This worthy Member left £400 to the Company, the interest of which is paid to two scholars at Oxford, and two at Cambridge.

A PORTRAIT of Sir JAMES CAMBELL, a benefactor, Sheriff in 1619, Lord Mayor in 1629, and Master of the Company in 1615, 1623, and 1641. The portrait is that of an aged, pleasant-looking man, with white beard and hair, grey cloak, rich crimson under-vest, gold chain, and ruff. A fine painting by Cocke. This gentleman was eldest son of Sir Thomas Cambell, Master of the Ironmongers' Company in 1604 and 1613, and Lord Mayor in 1610; another son, Robert, was Master in 1631. Sir James Cambell, by his will dated 1641, left £1,000 to the Company, to be lent in sums of £100 to Freemen of the Craft, the interest thereof to be applied to the release from prison of debtors who were poor Freemen of the City of London, for sums not exceeding £15. Mr. Nicholl gives an account of the splendid Pageant called "London's Tempe," which the Company produced in 1629, to grace the mayoralty of their Member, Sir James Cambell.

A PORTRAIT of RALPH HANDSON, Clerk of the Ironmongers' Company, and a benefactor. He is represented as an old man with white hair, in a black gown and cap, with band and ruffs. This worthy officer bequeathed to his Company by will, dated 1653, his estate in Crutched Friars, charged with certain payments out of the rents, the residue being for the use of the Company towards reparations, relief of their poor, and such other matters as they should order.

A PORTRAIT of SIR ROBERT GEFFERY, Knight; a benefactor, Sheriff of London in 1673, Lord Mayor 1686, and Master of the Company in 1667 and 1685. He is in his robes of office, with laced band and large wig, with square-toed shoes. A full-length portrait by Richard Phillips, painted at the expense of the Company. This excellent benefactor, born 1603, was elected Alderman of Cordwainers' Ward in 1676, and was knighted by Charles II. during his shrievalty, and died in 1703; at the time of his decease he was President of Bridewell and Bethlem Hospitals. He is presumed to have been of a Cornish family. He bequeathed considerable estates to the Company in trust, out of the rents of which the sum of £75 per annum was to be given to a school and bread for the poor at Landrake, in Cornwall, which may have been his birth-place, and £54 per annum to the Rector of the parish wherein he resided for many years, St. Dionis Backchurch, Fenchurch Street, and where he is buried. The residue of his property was left for the foundation and support of Alms-houses for forty pensioners, and for salaries to the officers, &c. This establishment, with its chapel, &c., and large quadrangle, is situated in the Kingsland Road, between those of the Drapers' and Frame-Work Knitters' Companies.

A PORTRAIT of SIR SAMUEL THOROLD, Baronet, in a full-dress suit of the period; a fine portrait (presented to the Company in 1800, by the Rev. Mr. Neale). This gentleman's grandfather, Mr. Thomas Thorold, has been already noticed; his son, Mr. Charles Thorold, of Harmeston, co. Lincoln, Master of the Ironmongers' Company in 1654 and 1689, was twice married; by his second wife, Anne, daughter of Mr. George Clarke, he had three sons; the eldest, Sir Charles Thorold, Alderman, was knighted in 1704; Sheriff in 1706; Master of the Company in 1708; died 1709. The second son was Sir George Thorold, knighted in 1708; Alderman; Sheriff in 1710; created a baronet by Queen Anne in 1709, with remainder to his brother Samuel. Sir George was Lord Mayor in 1720; Master of the Company in 1708; he died without issue by his wife Elizabeth, daughter of Sir James Rushout, Bart., in 1722, when he was succeeded in the baronetcy by his brother, the subject of this portrait, Sir Samuel Thorold, who died without issue, January 1, 1738. From an early ancestor of these Thorolds, William Thorold, Lord of Marston and Blankney, Lincolnshire, of which county he was Sheriff, 5 & 6 of Philip and Mary, is descended the present and eleventh baronet of Marston (creation of 1642), Sir John Charles Thorold.

A PORTRAIT of Mr. THOMAS BETTON; a benefactor, and Member of the Ironmongers' Company; a fine portrait, the face handsome, with full flowing dark wig, and easy attitude. This munificent benefactor died in 1724, and was buried, according to his request, in the ground attached to Sir Robert Geffery's Almshouses, in the Kingsland Road. Mr. Betton was an eminent Turkey Merchant, and in early life it is traditionally said that he was taken a prisoner by a Barbary cruizer, a circumstance which accounts for one of the bequests in his will, by which he left a large personal estate to the Company in trust for three specific purposes, one-fourth of

the interests and profits to certain charity-schools in the city and suburbs of London; one-fourth in pensions to decayed Freemen of the Company, their widows and children; and one-half for the redemption of British Slaves in Turkey or Barbary. Probably no Corporation can boast of a member whose wealth has conferred greater benefits on his countrymen than Thomas Betton, to whose noble bequest many a captive was indebted for his release from the horrors of slavery, and hundreds must have had reason to bless his memory, till the reduction of Algiers by Lord Exmouth almost extinguished the demand for aid from the Company. In consequence of the accumulation of this portion of the funds to a very large amount, a new scheme was ultimately sanctioned by the High Court of Chancery in 1845, by which, after setting apart a fund for the redemption of slaves in case of need, the remainder was appropriated, for the purposes of education, and at the present time (1864) not less than 1,130 schools, in connection with the Established Church in England and Wales, receive grants from Betton's estate, varying in amount from £5 to £20 per annum. It is not possible to estimate too highly the boon thus conferred, on present and future generations, by this good man, who might be also called a great man, from the blessings which must flow from his bounty. Truly he was one of those "Rich men furnished with ability, living peaceably in their habitations," whom the wise Son of Sirach praises, and of whom he also says, "Their bodies are buried in peace, but their name liveth for evermore."—*Ecclus.* xliv, 6, 14.

A PORTRAIT of SIR CHARLES PRICE, first Baronet, Master of the Ironmongers' Company in 1798. This picture, which is considered to be an excellent likeness, was painted by an order of Court in 1846, and is a copy of the original portrait by R—— Carruthers.

This gentleman, son of the Rev. Ralph Price, descended from a very ancient family, whose pedigree is given in Mr. Nicholl's MS. Records, was Alderman of the Ward of Farringdon Without in 1797; Lord Mayor in 1803; created a Baronet (of Spring Grove, co. Surrey) in 1804; he represented the City in three Parliaments. He died in 1818, and was succeeded by his eldest son, the late Sir Charles Price, as second baronet, who was a highly esteemed and influential Member of the Company, of which he was Master in 1819–20. In this capacity Sir Charles was one of the twelve Masters of the Chief Companies, nominated to be assistants to the Lord Mayor, as Chief Butler at the Coronation of George IV., July 19, 1820, and who, in consequence of the inattention to their accommodation at Westminster Hall, at that splendid ceremony, drew up a spirited memorial to the Lord Mayor on the subjeet of their "degrading treatment." Sir Charles died in 1847, and was succeeded by his eldest son, Sir Charles Rugge Price, the present and third baronet (1863), who is at the head of the Court of the Company. Other branches of this family, so long and worthily connected with the Ironmongers' Company, have been or will be noticed.

A PORTRAIT of SAMUEL LORD VISCOUNT HOOD. This beautiful and highly finished portrait by Gainsborough, was presented to the Company by his lordship in 1784, as a testimony of his esteem and regard. Lord Hood is represented in an admiral's uniform, one arm resting on the fluke of an anchor, and holding a telescope in his hand. A copy of this picture was painted by Mr. Wood in 1825, under the direction of the Company, at the particular request of the Commissioners of Greenwich Hospital.

This naval worthy, one of a numerous family of gallant seamen, was born in 1724,

became a post-captain in 1756; distinguished himself in 1759 in capturing the Bellona frigate; was created a baronet in 1778; made Commissioner of Portsmouth Dockyard; and was promoted to be admiral in 1780. In 1782 he gained a glorious victory in the West Indies over the French, under the Count de Grasse, who was taken prisoner, and for his distinguished services the admiral was raised, in the same year, to the peerage of Ireland as Baron Hood, and in 1796 to that of Great Britain as Viscount Hood. In 1783, November 27, Lord Hood was admitted to the freedom and livery of the Ironmongers' Company, on which occasion he dined with the Court, attended by thirteen of the brave captains who shared in his great victory. His next brother, Alexander Hood, the distinguished second-in-command on the memorable First of June, 1794, was created Baron and Viscount Bridport for his many and great services.

A Portrait of Sir Edward Pellew, Lord Viscount Exmouth; a full-length, painted by Sir William Beechey, and purchased by the Company. The noble lord is represented in his admiral's uniform, standing bare-headed on the deck of the Queen Charlotte, with his left arm extended, it is presumed, in the humane act of motioning the Algerines to retire from the destructive vengeance he was about to hurl upon them, for their many and great crimes against humanity. It would take a volume to record the long and brilliant services of this great Admiral, as distinguished for his noble exertions in saving life (as in the case of the Dutton) as for his bravery against the enemies of his country. In consequence of his crowning success, the bombardment of Algiers, in 1816, by which 3,000 captives were at once released from slavery, the Ironmongers' Company, so much interested in that cause, conferred, September 28, 1816, the freedom and livery of their Company on Lord Exmouth and his gallant second-in-command, Rear-Admiral Sir David Milne, K.C.B.; and the new Members were admitted on January 31, 1817, on which occasion they dined with the Court, and among the honoured guests were Lords Hood and Bridport, and several of Lord Exmouth's captains in the action off Algiers.

ILLUMINATED MANUSCRIPTS AND INITIAL LETTERS.

TO EGYPT, from which country so many inventions are to be traced, we may probably ascribe the practice of first applying coloured illustration to manuscripts; thence the art found its way to Greece and Rome; Ovid and Pliny mentioning that the Romans used to rubricate their MSS. and illustrate them with paintings.

Early in the Christian Era the taste for writing in letters of gold and silver on a dark ground, generally purple, prevailed; the *Silver Code of Uphilas*, about A.D. 360, is quoted as the earliest known instance of this mode of caligraphy, and this invention seems to have reached England in the seventh century; and down to the tenth and eleventh centuries many fine illuminated works were produced by Anglo-Saxon artists. But in Ireland a school of illumination is said to have existed from the fourth century; the style is of a peculiar and marked character, denoting a Byzantine, or Eastern origin, the interlacings having a close resemblance to *Arabesques*. The *Book of Kells*, in Trinity College, Dublin, is considered to be the finest monument of the early Irish style in existence; and many other fine MSS. are preserved in the same institution, dating from the fourth to the eighth centuries. The rich and rare manuscripts in Durham Cathedral belong to the Irish School; as also the *Gospels of St. Chad*, in Lichfield Cathedral, a very early and interesting specimen, though rather faded and injured.

One of the best known instances of illuminated manuscripts is that in the possession of the Duke of Devonshire, called the *Benedictional of St. Æthelwold*, who was Bishop of Winchester A.D. 963—984. This magnificent work was written and illustrated by his chaplain, Godemann, and contains thirty fine miniature pictures, filled with stories from the *New Testament*, lives of Apostles, Martyrs, and Confessors, and an infinite variety of ornaments in details. This great work, of the tenth century, has been given in *fac-simile*, as to outline, in Vol. XXIV. of the *Archæologia*.

In the Public Library at Rouen there is a beautiful *Benedictional of Archbishop Robert*, of the tenth century, finely illuminated, having, among other subjects, the form of consecrating our early Saxon Kings. This copy is known to have been brought from England, probably when our Kings were Dukes of Normandy.

The Monks were the chief illuminators, as well as scribes, in the early ages, filling up the intervals of devotion by illustrating manuscript copies of the Gospels, and books connected with religious services; and to their indefatigable industry and admirable manipulation we owe the many fine examples of illumination, which are now reckoned among the choicest treasures of Mediæval Art.

The German, French, Flemish, and Italian Schools, later than those mentioned, have all produced rich specimens in this walk of illustration, many highly distinguished names appearing as designers, or artists, of the respective countries; chief among whom are Lucas von Leyden, Helling, Janet and Jarry, Fra Angelico, Taddeo "Miniatore," the two dai Libri, father and son; and, above all, Julio Clovio, who wrought his inimitable miniatures for the great Prince-Cardinals of the Houses of de Medici, Farnese, and Grimani.

Many public and private collections possess valuable specimens in this branch of decoration. In the British Museum may be specially quoted the *Romance of the Rose;* in the Bodleian, at Oxford, *Cædmon's Metrical Paraphrase* of Scripture History, a fine example of the tenth century; and in the Soane Museum is the famous work of Giulio Clovio, *The Commentary on St. Paul's Epistles,* considered to be the artist's best production.

Beyond their high merit as works of art, these illuminations are peculiarly valuable as records of costume, and by which the date, otherwise wanting, may be ascribed with certainty; such, for instance, is the case with the very fine volume of initial letters, herein described, in the possession of Mr. Tite, where the dresses and armour belong to the time of Edward III. and Richard II., marking the production as that of English artists. The illustrations in this volume may vie with some of the most renowned works, and it is to be deplored that they have been ruthlessly detached from the book, or books of devotion, of which they once formed a part. So minute are some of these illustrations that a powerful glass was required to make out fully their wonderful detail, and the inscription of the labels. The graceful fancy, the endless variety of devices, combined with the delicate execution, and rich yet harmonious colouring, render such works of former days not only charming subjects for contemplation, but admirable and endless themes for the modern designer.

An excellent idea may be formed of the respective schools of this pleasing style of illustration, from Mr. H. Noel Humphrey's work, *The Illuminated Books of the Middle Ages,* with examples, by Owen Jones, in *fac-simile,* from the fourth to the seventeenth centuries. In this work, Abbot Litlington's splendid Missal is merely mentioned as *The Liber Regalis of Westminster Abbey,* and it is now for the first time described in detail, with some specimens of initial letters.

G. R. F

Illuminated Manuscripts and Initial Letters.

THE MISSAL, or SERVICE-BOOK of **Nicholas Litlington**, presented by him, who was Abbot of Westminster, A.D. 1362 to 1386, to the High Altar of the Abbey, as noticed by the contemporary historian Flete.

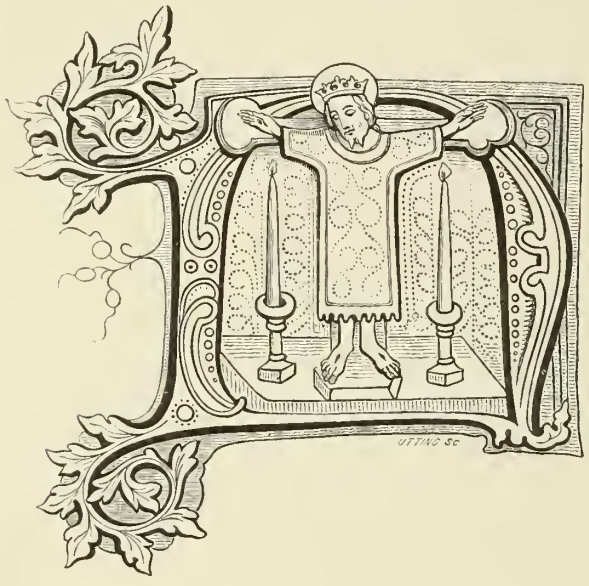
This magnificent work, called also the *Liber Regalis*, is in two volumes, written on vellum; the first volume commences with the Office of the Consecration of Salt for the holy water. Then follow Offices for the Sundays of the whole year, from Advent to the Twenty-fifth Sunday after Trinity; likewise several of the principal Festivals.

The second volume contains the Mass, and the Service for Passion Week, at great length; the Offices for Coronation of the King; of the King and Queen; and for the Queen only, when not crowned with the King; the Office for the royal funerals; several Offices for inferior or national Saints, as Edward the Confessor, Edmund, Dunstan, Laurence, Catherine, &c.; the Office for admitting Clerical or Lay brethren; the Office for Nuns; Richard the Second's Coronation, of which the Service is given at greater length than in the book called *Richard the Second's Coronation*, and in which, as in the Abbot's Missal, the "white rose" is introduced. This volume must have been written a few years later than Vol. I., since it contains the Coronation Service of Richard II., who succeeded his grandfather in 1377.

There are notes on the fly-leaves in the handwriting of Dr. Vincent, late Dean of Westminster, 1802—1815:—"By proclamation in Henry the 8th's time, renewed under Edward the 6th, all services, Litanies and books of prayer were ordered to be purified from all remains of popery; and in consequence of this the very name of the Pope has been erased from many Missals, and out of this Missal of Litlington's the name of St. Thomas Becket is erased out of the Kalendar, Dec. 29, and the Office for his Festival next to Christmas Day and Innocents is likewise erased. There are other erasures from the same cause." Another note by the Dean alludes to this "most beautiful specimen of caligraphy" as having been recently cleansed from its dirt by order of the Chapter:—"Hoc pulcherrimum caligraphiæ specimen, anno circiter 1373 sumptu et curâ Nicolai Litlington Abbatis descriptum et decoratum, nuper autem vetustate situ atque squalore obsitum, Capitulo unanime aspirantes restaurari et denuo compingi jussit. Gulielmus Vincent, Decanus, Anno 1806."

In the first volume, immediately after the Calendar, the page which forms the beginning of the Service of the Consecration of the Salt, has a highly enriched illuminated border, in which are several figures of Saints. At the top, in the centre, are the emblems of the Crucifixion, and at each angle are the arms of Abbot Litlington, viz., quarterly 1 and 4, argent; 2 and 3, gules a fret or, over all, on a bend sable, three fleurs-de-lis or. Between these arms and the emblems are angels playing on musical instruments. In the border, at the bottom of the page, are four medallions, wherein is represented the procession of the Host; one medallion contains two acolytes bearing the crozier and taper, and several figures, who are

kneeling; in another are two choristers; in a third are two deacons carrying missals; and in the fourth is the Abbot carrying the pix, under a canopy borne up by three attendants. These medallions have between them, in the centre, a circular panel, in which are the Abbot's initials, **N. L.** ensigned by a crown, a device which is seen in stained glass and carved in stone, in parts of the buildings erected by Litlington. On either side of his initials is a shield, bearing the arms which are usually assigned to Edward the Confessor, and adopted by Richard II., viz., Azure a cross patonce between five martlets Or. The page is divided vertically by a column of interlaced scrolls and foliage, and in it are two young men in ecclesiastical vestments carrying vessels, probably "salts." The Service begins, **Exorcizo te gramina salis p'** (*per*) **Deum,** and in the initial **E** is seen the consecrating priest, before the altar, in alb and cope, standing at a lectern, on which is the open Service book; behind him is an acolyte holding a vessel, and at his feet is the Salt in a silver vessel. On the altar is a cross, with the Abbot's initials on each side, but reversed, **L.** and **N.**—*See Illustration*, letter **N.**



In the Service for the Epiphany, the initial letter **E** represents the offering by the Wise Men of their gold, frankincense, and myrrh, to the newly-born Messiah. The subject is treated after the usual manner of the Middle Ages, the Magi being three Kings, in allusion to the prophetic words of the Royal Psalmist,—"the Kings of Arabia and Seba shall bring gifts. All kings shall fall down before him: all nations shall do him service."—*Ps.* lxxii., 10, 11. One of them, without his crown, kneels in front of the Virgin Mary, and presents his chalice to the Infant Saviour, whose fingers are in the cup. The two other Wise Men stand behind with their crowns on their heads, holding their golden vessels, and one points with extended hand to the guiding star. The Virgin Mary, crowned and nimbed, in a blue mantle, reclines on a couch, holding in her lap the Saviour, who has the cruciform nimbus. The kneeling figure is in a loose blue mantle over a red tunic; the two other kings wear tight tunics with ermine capes. The back-ground is gold, pounced over with a flowing pattern.

In the Office for Passion Week, the initial letter **A** contains a representation of Abraham about to sacrifice Isaac, with a *sword*. In the Service for Easter Day, the initial letter **R** contains the scene of the Resurrection. The risen LORD is stepping from the sepulchre, holding the banner; four of the Roman soldiers are sleeping around, dressed in armour of the time of Edward III., 1327—1377, wearing the bascinet and camail of the period; the shield of one has an armorial bearing, viz., gules an ostrich argent; another of the guards, awaking, is in the act of raising his peaked vizor.

In the Service for Ascension Day, the initial letter **U** represents the ascending Saviour,

of whom only the feet are visible, but of which the print-marks are seen on the holy mount, whereon "the Mother of Jesus" stands, surrounded by the Apostles. Among the "relics" presented to the shrine of Edward the Confessor by Henry III., was "the stone with the impression of Christ's feet left on it at His Ascension."

In the second volume, the first page is entirely covered with illuminated subjects, having in the centre a large representation of the Crucifixion, surrounded by a border, containing various scenes from the history of Our Lord. The Saviour is nailed to His Cross, between the two malefactors, and the flesh colour of the three figures is very light, with the usual slight drapery in white. The Saviour's hair is brown; the head has the gold nimbus, in which the ends of the cross are much enlarged. Above the Latin cross is a scroll with the abbreviated superscription **I. N. R. I.** (*St. John*, xix. 19); several angels, in pink robes, proceeding from blue clouds, hover round with chalices to receive the blood from the wounds of the Holy Sufferer. The two malefactors are placed on Tau crosses, their arms being turned back over the top, and bound to the cross beam with cords; the whole weight of the body being thus suspended, without the use of nails. By this mode of punishment persons lingered several days before death released them from their sufferings.

In the group beneath the Cross is the Virgin Mary, on the Saviour's right, clothed in a golden kirtle, over which is a large amply flowing robe of blue lined with red, the outside being embroidered in gold; she wears black shoes, and is fainting in the arms of the beloved disciple, who is close behind. St. John is in a pink mantle lined with red, and near him is Mary Magdalene, with a second female, probably "the other Mary," the wife of Cleophas. In this front group, on the left, stands the believing Centurion (who is called Saint Longinus in the Romish Calendar), in a rich blue robe embroidered and lined with ermine, over red hose, wearing shoes which are very long pointed, his dress altogether being that of a nobleman of the time (1377–1399) of Richard II.

He also wears golden armour, a white turned-up cap with a tall ostrich feather in it. With his right hand the Centurion points to a scroll, whereon is inscribed the confession of belief of those spectators who with him "feared greatly," **vere filius dei erat iste**, *St. Matth.* xxvii. 54; the expression of his face is benignant, and he affords a pleasing contrast to the coarse-looking scoffer behind him, who insultingly points to a label inscribed, **si filius dei es descende de cruce**, *v.* 40. Immediately behind the Centurion is Nicodemus, habited in white, of which the hood folds over, as seen in the portraits of Chaucer; his under robe is red, with blue hose and pointed shoes. Behind the group of the holy women a soldier is seen, in golden armour and a pink surcoat, piercing the Saviour's side with his spear; and another figure in light red surcoat, white hose, and blue shoes, having the vessel of vinegar at his feet, offers a sponge upon the reed, or hyssop, to the lips of the expiring Redeemer. At the angles of the page are the emblems of the four Evangelists, with their names inscribed on scrolls; **sanctus : iohannes** has the eagle in yellow; **sanctus : matheus**, the angel in blue with red wings; **sanctus : marcus**, the lion in yellow with blue wings; and **sanctus lucius**, the ox in red with blue wings.

In the frame-border, at top, are three square medallions with miniature subjects. In one

of these Jesus is carrying his cross, followed by the two Maries, and attended by a soldier; in the centre is the Pelican in her piety; and in the third is the raising of the Cross of Jesus, his mother and St. John in the back-ground.

At the top of the right-hand border is seen Jesus scourged by two soldiers, one in a tight dress of red and blue, party-coloured, with black belt and shoes. In another scene Jesus is brought before Pilate, who sits cross-legged, in ermine cap, blue surcoat, red hose, and pointed shoes laced with black; behind him is a chief priest, vested as a bishop. In another picture is the betrayal by Judas. On the left-hand border is the taking down from the Cross by Joseph of Arimathea and St. John, the Virgin Mary being present; there are likewise scenes of the Entombment, and the Resurrection; also the Abbot's arms, and his initials ensigned by a crown. The intermediate spaces are filled with interlaced lines of foliage. The Sun and Moon appear in blue clouds, and the ground in front of the Cross is strewed with sculls (Golgotha); the whole of the illuminated border is on a gold back-ground.

In this volume are the Offices for the Coronation of Kings and Queens; these Services are of peculiar interest, having been drawn up by Abbot Litlington, and forming the precedent for future coronations. At the beginning of the Coronation Office for a King, Richard II. is seated in the Chair of State, July 16, 1377, his right hand holding the sceptre, whilst his left is supported by a prelate, who was Thomas Hatfield, Bishop of Durham, who had been Keeper of the Privy Seal to Edward III.; behind the bishop is a nobleman in a blue dress, holding the great sword of State, which on this occasion was carried by the young King's uncle, John of *Gaunt;* the Archbishop of Canterbury, Simon of Sudbury, places the crown upon Richard's head, and behind him is his cross-bearer; at the back of the Coronation Chair stands Abbot Litlington, whose special duty it was to instruct the King in the Ceremony. The abbot is bare-headed, whilst the prelates wear their mitres, the archbishop's dress is blue, powdered with golden circles; the other bishop's dress is a gold ground powdered with fleurs-de-lys gules.

In the account given by historians of this very Coronation we learn, that the Archbishop invested the King first, with the "colobium sindonis," a kind of dalmatic, or shirt of very fine cambric, ornamented with the very finest Flanders lace round the neck, front, sleeves, and lappets. Secondly, the "Super-tunica," or sur-coat, of rich cloth of gold tissue, embroidered with gold flowers; then "the buskins," of the same material, lined with crimson sarcenet, and under them "the sandals," with red heels, fastened to the foot with three bands of cloth of gold lined with crimson taffeta. After "the spurs and sword" are attached, the Archbishop puts "the stole" round the King's neck, and then throws over him "the imperial pall," embroidered with golden eagles. The "crown of St. Edward" is then placed on his head, and "the ring of St. John the Evangelist" on his finger, "the golden sceptre" in his right hand, "the orb" in his left, having put on "the red gloves" presented to him by Lord Furnivall.

The folio in which this interesting subject is placed is surrounded by a border of interlacing, and contains ten miniature medallions of figures in rich dresses; at the top and bottom in the centre are the Arms of England, gules three lions or; at the top angles shields of azure on a chief indented or a croizier gules; and at the bottom angles are the arms of the Confessor.

On the fifth page from the commencement of the Coronation Service are two initial letters, which are herewith given, the letter **E** begins the word **Erunt,** and the letter **M** is the commencement of **Miseri cordias dñi;** these letters are in brown, shaded. The initial **E** is no doubt intended for St. Francis of Assisi, the Founder of the Friars Minors, or Franciscan Order; he is represented with the *stigmata*, or five wounds of Our Lord, which are said to have been impressed on his hands, feet, and side, in consequence of a vision.

The initial **M**, formed by the stem of an oak from which two hogs are feeding on acorns, may refer to the name of a very important personage in Richard's coronation, viz., Adam de Hoghton, Bishop of St. David's, and Lord High Chancellor, who carried "the golden chalice of St. Edward."

On another page is the initial **P**, commencing **Protector Noster,** this evidently represents Abraham about to sacrifice Isaac, the patriarch holds one of the large swords of the time of Edward III., which he is prevented from using by the angel grasping its point. The typical lamb completes the group.

In the Service for the Coronation of a Queen only, that of Richard's first Consort, Anne of Bohemia, which took place, January 14, 1382, the Queen is represented with a prelate on each side of the Coronation Chair, placing the crown upon her head; there are no other figures in the picture. In the border of the page are eight beautiful figures, of whom one is King David playing on his harp, and five others are performing on musical instruments.

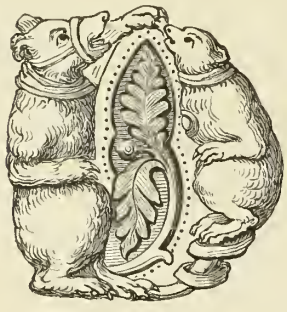
In the Service for the Burial of a King, the deceased monarch is represented on a bier covered with cloth of gold, attended by two prelates, and several persons in black hoods, holding tapers; the heads of these mourners are repeated in the border.

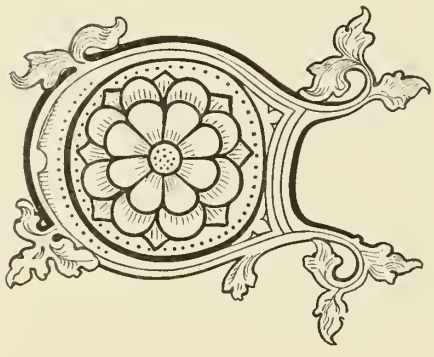
On the next page, the festival of St. Thomas à Becket, December 29, occurs the erasure alluded to by Dean Vincent, the head of the famous Martyr being quite obliterated. Fortunately the exquisite border has escaped mutilation; it contains sixteen of the best miniatures in the Missal, enclosing portraits of saints, as they are all nimbed; various grotesque animals are also introduced.

The Day of Edward the Confessor, October 13, is illustrated by the sainted King seated in his chair of state: in the border are his well known arms, which were assumed by Richard II.;

also shields charged with the arms of the See of Ely, of which Thomas Arundel was at this time bishop, and with the initials of Nicholas Litlington.

The initial **D** has probably an allusion to the illustrious house of Beauchamp, as Thomas fourth Earl of Warwick of that family, carried the sword of "Temporal Justice" in his own right; his badge was the muzzled bear and ragged staff, and in the illustration a bear is feeding its cub with an acorn. Another beautiful illustration may be taken as a compliment to the great house of De Bohun, whose cognizance was a white swan; this graceful bird occurs several times. Humphrey de Bohun, last Earl of Hereford of the name, died in 1372, but his hereditary office of Lord High Constable was held by his son-in-law, Thomas of *Woodstock*, at his nephew's coronation. The swan may also apply to the Bishop of London, at this time, William Courtenay, whose mother was Margaret de Bohun.





The red and white roses are also found in this volume; these are known to have been badges of two of Richard's uncles, the Red rose being adopted by John of *Gaunt*, and the White rose by Edmund of *Langley*, who carried the ivory sceptre with the dove at this coronation. These innocent emblems were afterwards used by the rival houses of Lancaster and York, in the war which took its name from their fierce contention.

Nicholas Litlington succeeded Simon Langham as Abbot in 1362, when the latter was made Bishop of Ely, afterwards Archbishop of Canterbury, and a Cardinal, who, dying in 1376, appointed Litlington executor of his will, by which he bequeathed *the residue* of his property, amounting to £10,800, equivalent to £200,000 at the present time, "to the fabric of the monastery of Westminster." Among the buildings of Abbot Litlington, who died in 1386, are the Jerusalem Chamber, the Kitchen, the Eastern and Western Cloisters, the original Hall of the King's scholars; and he entirely re-edified the Abbot's residence, now the Deanery, and other conventual buildings.

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Specimens of Initial Letters from Mr. Tite's Collection.

M & N Hanhart, Chromo-lith.

COLLECTION of ILLUMINATED INITIALS and CAPITAL LETTERS, bound up in two volumes, the property of William Tite, Esq., M.P., President of the Institute of British Architects, F.S.A., and formerly in the possession of Mr. Hanrott, by whom the letters were arranged in their present order.

More than one thousand specimens are contained in the first volume, consisting of illuminated capitals of all sizes; in the first pages, 1 to 38, the subjects are chiefly of a scriptural character, derived from Holy Writ, or from legendary sources; there are also scenes from the lives of the Martyrs, Confessors, and Worthies of the Christian Church. In the remainder of the first, and all through the second volume, is a large collection of initial letters, floriated and richly decorated with branches, leaves, and flowers, in colours, with gold or diapered grounds. Some of the smaller initials are outlined in blue and scarlet, enclosing minute figures, delicately drawn by a pen, without gilding, but very much resembling niello work. From the style of the costume in which many of the male personages appear, which is that of the reign of Richard II., as well as from other indications, a competent authority has pronounced the illuminated miniature subjects to be the work chiefly of English artists of the fourteenth century, belonging to the Carmelite Order of monks. That the work is English is confirmed by the fact that the costume of the pagan emperor Maxentius, and the Christian Constantine, is precisely that of our Richard II., and the principal attendants of both the Roman emperors are actually in the peculiar armour of English knights of the same date. Only a few remains of text are found in these volumes, consisting of exceedingly fine and large, bold writing; the titles or commencement of some of the greater Services, contained in the Calendar, at page 1, of the Collects proper to different personages, of whose history some action is painted in the initial letter. Dispersed in the volumes are numerous specimens of the letter **J** of great length, and highly ornamented; it is supposed to have formed the initial of "In illo tempore," as commencing some of the Lessons from the Gospels. The letter **F** also abounds, which was probably the initial of "Fratres," the beginning of some of the Lessons from the Epistles. Some of the most interesting subjects in the first volume, wherein all the pictures are treated with a high perception of art, in the most delicate finish, and pains-taking execution, have been selected for description. They possess great value as indications of the religious views of the period. Of the extraordinary beauty of the Service-book, in its integrity, some opinion may be formed from the specimens preserved in these volumes, of which four illustrations are herewith given, one of them having reference to an early Anglo-Saxon king, St. Edmund the Martyr.

A Description of some of the Illustrations.

Page 1. The initial letter **D**. The letter, on an embossed ground of gold, is composed of two lines, red and blue, strongly outlined in black, and heightened with white, and formed into knotted interlacings with terminations of foliage. The subject is the naming by Zacharias of his son, the infant Baptist, whose mother, Elizabeth, is represented in bed, clothed in a blue gown; the coverlid of the bed is pink; she hands her child to a female in a tight-fitting dress of red with a white kerchief on her head. Zacharias is seated on the couch at the feet of his wife, and is in a blue gown with hood, a red kerchief on his head, and holding a scroll, whereon he inscribes with a pen **iohẽs est noñie ẽ** (*jus*); "his name is John," *St. Luke*, i., 63. The floor represents a pavement of squares, in each of which is the cross, called the "fylfot"; and the back-ground is a rich diaper of squares, filled alternately with four-leaved flowers in pinks and blues, on a gold ground. At the left-hand corner is a monk, in a brown and white dress, holding a label, which has never been inscribed. Size of letter, $4\frac{1}{2}$ by $3\frac{3}{4}$ inches.

Page 2. The initial letter **R**; size, 6 by $5\frac{1}{2}$ inches; composed of lines in pink and blue, outlined and heightened as the preceding, and interlaced in like manner. The subject is "the Annunciation," *St. Luke*, i, 28. The angel Gabriel, with flowing yellow hair, and of whom only the face, hands, and feet are bare, is covered with six wings, the feathers of a dark grey, holding in his left hand a scroll, inscribed, **Ave, Maria, gracia plena, Dñs tecũ**, "Hail, Mary, full of grace, the Lord is with thee." Kneeling at a fald-stool is the Virgin Mary, clothed in a long blue mantle over a red tunic; on the open book before her is the Virgin's reply, **ecce ancilla dñi, fiat mih** (*i secundum verbum tuum*), "Behold the handmaid of the Lord; be it unto me according to thy word." Above, in clouds within a gateway, is seen the head of the Eternal Father, who breathes forth in rays the Holy Spirit in form of a Dove on the Virgin, and on either side is an angel, one playing on a harp, the other on a viol. The back-ground is richly diapered with a lozenge pattern in blue, red, and gold. In the lower bow of the initial is a monk, in a brown dress and white cowl, holding a label, not inscribed.

Page 3. The initial letter **G**; size, 6 by $4\frac{1}{4}$ inches. The subject is the "Nativity of the Virgin Mary," a festival appointed by Pope Servius, A.D. 695, to be observed September 8. The story in the picture is from one of the Apocryphal Books of the New Testament, called "The Gospel of the Birth of Mary," whose mother Anna, in a blue dress, is represented in bed, handing her child dressed in swaddling clothes to one of four females: the mother and child are nimbed. The scene is laid in a Gothic building, with a porch constructed of timber. In the margin of the letter are three angels playing on musical instruments, pipes and harp, according to the legend that a celestial concert was heard in the air at the birth of the Virgin Mary.

Page 4. The initial letter **S**; size, 6 by $5\frac{1}{2}$. The subject is "the Presentation of Jesus in the Temple," which is shown as a rich Gothic stone building, with a porch having a trefoiled arch crocketed, and on the roof of the porch a small lantern. At the altar, which is square, covered with blue under a white cloth, stands the aged Simeon in a white alb, before him the Virgin Mary in blue, and nimbed, presenting the child, is attended by females, one of them

holding the basket with the turtle doves. In front of the altar is a kneeling figure of a man in a gold dress. Over the head of the Virgin is a rich canopy. A male and female are entering the porch. At the lower corner of the letter is a fox supporting a tree, and from his mouth proceeds the initial. In the upper part is a gate forming the approach to a cell, within which is seen a hermit seated.

Page 6. The initial letter **C**; size, 3 by 2¼ inches. (*See Illustration.*) "St. Clare, Virgin and Abbess," born 1193, died 1256. She was a disciple of St. Francis of Assisi, by whom at a very early age she was devoted to religion; she became an Abbess, founded several nunneries, and from her the Order of the "Poor Clares" is named. She is usually represented, either as holding a pyx in both hands, or with the palm, said to have been given to her by St. Francis, on Palm Sunday, March 17, 1212.

Page 7. The initial letter **E**; size, 5 by 4¼ inches. It is of uncial form, composed of two thin interlaced lines and foliage, in blue and pink, heightened with white, on a diapered ground of gold. It is brought into a square form by ornaments, and in the angles, on one side, are two monks in white dresses, Carmelites; on the other are two white dogs. The horizontal bar of the letter divides the subjects. The upper represents "the Last Supper," the figures of the Apostles, being seated, not after the usual manner round their Lord, as two of them are placed on the side opposite to Him, one of whom is Judas, dipping his hand in the dish. On one label is inscribed Our Saviour's words in giving the bread, **Accipite et comedite, hoc est corpus meum.**—VULGATE. *St. Matthew* xxvi, 26: "Take, eat; this is my body."—ENGLISH BIBLE. On another label Our Lord's words on giving the cup are taken from *St. Luke* xxii, 20, **hic calix novū** (*m*) **testamentū** (*m*) **est in meo sagē** (*sanguine.*)—VULGATE. "This cup *is* the new testament in my blood."

In the lower compartment is seen a celebration of the Mass; a tonsured priest in blue with apparels is elevating the wafer, on which is the sacred monogram **I. H. C.**; on the altar is the chalice, covered with a white cloth; the priest is attended by two tonsured acolytes, one holding a candle, and by two male figures, laymen, who are waiting to communicate.

Page 8. The initial letter **R**; size, 5 by 4¼ inches. The letter is formed of zig-zag lines intersecting lozenges, and terminating in leaves and fruit; the prevailing colours are blue and pink, heightened with white. In the upper division, the faithful women of Galilee, the two Marys and Salome, are approaching the sepulchre, the time "very early in the morning," being indicated by the sun rising low in the picture. The sepulchre is represented as a plain stone tomb with coped lid, on which is a cross. The females are nimbed, and hold boxes of "sweet spices" in their hands. On a label is their anxious inquiry, **Quis revoluet nobis lapidem etc.** Quis revolvet nobis lapidem (*ab ostio monumenti*).—VULGATE. *St. Mark* xvi, 3: "Who shall roll us away the stone from the door of the sepulchre?" In the lower part the story is continued; on the side of the open sepulchre is seated the angel, "clothed in a long white garment," with crimson wings, who addresses the faithful women in the consoling words, **Nolite expavescere, Jhm̄**, (Jesum) **quaeritis, surrexit nō est hic.** In the VULGATE, "Nolite expavescere, Jesum quæritis Nazarenum, crucifixum, surrexit, non est hic." *St. Mark* xvi, 6: "Be not affrighted; ye seek Jesus of Nazareth, which was crucified; he is risen; he is not here." At the back of the letter is the figure of an ostrich.

Page 9. The initial letter **V**; size, 5 by 4¼ inches, which contains two subjects. The letter is formed of stiff interlacing lines, with scrolls and terminations of foliage. At one of the lower corners is a figure in a red dress, and on the side is a camel. In the upper compartment Our risen Lord appears "unto the Eleven as they sat at meat;" on a label is His last commandment, **euntes in mundum universum p'dicate Evangelium omni creature.** In the VULGATE, Et dixit eis, Euntes in mundum universum prædicate Evangelium omni creaturæ. *St. Mark* xvi, 15, "And he said unto them, Go ye into all the world, and preach the gospel to every creature." The lower subject taken from the *Acts of the Apostles*, chap. i, represents the Eleven, at Our Lord's Ascension, "And while they looked stedfastly toward heaven as He went up, behold, two men stood by them in white apparel; which also said, Ye men of Galilee, why stand ye gazing up into heaven?" *v.* 10, 11. On a label is inscribed their words, **Viri Galilei quid statis aspicientes in celum, etc.** Near the centre of the letter is a circular orle of red clouds, within which the First and Second Persons of the Holy Trinity are seated, each holding a mund. Attached to the initial is a small portion of text, "Viri Galilæi."

Page 10. The initial letter **S**; size, 5 by 4¼ inches, in two compartments, in the lower of which Our Blessed Lord promises the Comforter to the Eleven Apostles, *St. John* xiv, 26, "But the Comforter, *which is* the Holy Ghost, whom the Father will send in my name, he shall teach you all things." On a label is inscribed, **Spirit's ctus que mittet Pat in noie meo ille vos docebit oia.** Autem Spiritus Sanctus, quem mittet Pater in nomine meo, ille vos docebit omnia. —VULGATE. In the upper compartment, within a glory of angels, is seated the Eternal Father, clad in pink with a blue mantle, and having the cruciform nimbus, breathing forth the Holy Spirit, as a Dove, in eleven rays on the heads of the Apostles. The Sun and Moon are seen in the heavens above.

Page 11. The initial letter **G**; size, 4¾ by 4 inches, formed of lines, red and blue, interlaced and ending in foliations. A cross divides the letter into four subjects, relating to John the Baptist, *St. Matthew* xiv, 4–12. I. The Baptist, from a pulpit, reproves Herod for having married his brother Philip's wife; the King and Herodias are on a throne; before them is an attendant seated on the ground. II. Herod, Herodias, and a noble, are feasting at table; before them is Salome, the daughter of Herodias, dancing and tumbling. III. Salome receives in a charger the head of the Baptist from the executioner, who has decapitated him at the prison door. IV. The burial of the Baptist by two of his disciples. In one corner of the letter is the death of Salome, who, according to the legend, in passing over frozen water, fell through, and was decapitated by the ice; the head of the Baptist being before her, in allusion to his death through her means.

Page 12. The initial letter **J**. (*See Illustration No. II.*) The story, called by mistake in the volume Isaac directing Esau to fetch him venison, relates to St. Giles, hermit and abbot. He was an Athenian of noble birth, but retired A.D. 715, to a wilderness, twelve miles south of Nismes, for devotion, residing in a cave, living on fruits and herbs, and on the milk of a hind which had taken up her abode with the hermit. One day, according to the legend, the King of France, Charles Martel, was hunting in the neighbourhood, and the hind, pursued by the dogs, fled to the cavern of the Saint, and took refuge in his arms; the hunters had let fly an arrow, and following on the track were surprised to find a venerable old man seated there with the hind in his arms, the arrow having pierced through his hand. The King built a monastery on

the spot, and made St. Giles the first abbot. He died about A.D. 790; his day in the Calendar is September 1. The Egidius of the Latins, St. Gilles of France, and San Gil of Spain, is the patron of cripples, the churches in his honour being generally built without the gates of a city, as was the case in London.

Page 13. Initial letter **G**. This illustration relates to the history of Joachim and Anna, the parents of the Virgin Mary, as recorded in her "Gospel," chapters i, ii, and iii, and also in "the Protevangelion." They were very rich, and "their lives were plain and right in the sight of the Lord, pious and faultless before men," but they were childless. At the Feast of the Dedication Joachim went up to Jerusalem to make his offering, but was reproached by the High Priest Issachar, called Reuben in another place, who quoted, "Cursed is every one who shall not beget a male in Israel." "But Joachim being much confounded with the shame of such reproach, retired to the shepherds, who were with the cattle in their pastures." In this retreat an angel appears to him, and informs him that in answer to his prayers his wife Anna shall bring forth a daughter, to be called Mary, who is to be devoted to the Lord from her infancy. The same angel afterwards appears to Anna, predicting the same tidings, and telling her, "Arise therefore and go up to Jerusalem, and when you shall come to that which is called the Golden Gate (because it is gilt with gold), as a sign of what I have told you, you shall meet your husband, for whose safety you have been so much concerned." At the top of the picture Joachim, in red with a double pointed beard, and his wife in blue, are making their offerings; the High Priest upbraids them in presence of their neighbours. Below, Joachim, on one side, is seen with the shepherds and their flocks, and the angel appearing to him; on the other side Anna is addressed by the angel. In the centre the husband and wife are embracing at the "Golden Gate." This is a highly interesting, and not often met with, illustration of events in the history of Joachim and Anna, or St. Anne, as she is usually styled, who were greatly honoured among the early Christians.

Page 14. Initial letter **D**; size, $4\frac{1}{2}$ by $3\frac{1}{2}$ inches. The letter is divided into two subjects by a bar. In the upper part is the consecration of a bishop, seated in a chair, a bishop standing on each side, attended by tonsured priests holding their crosses. This investiture probably is meant for St. Martin, Bishop of Tours, as the lower picture shows him in the act of giving a piece of money to a figure clothed in a scarlet robe, and there is also represented the action of St. Martin's life by which he is best known, his dividing his cloak with a naked beggar. He was born A.D. 316, served in the Roman cavalry, embraced the Christian faith, and in 371 was elected Bishop of Tours. He died A.D. 397, his day in the Calendar is November 11.

Page 16. The initial letter **G**; size, $5\frac{1}{2}$ by $4\frac{1}{2}$ inches; in red and blue skeleton lines, through which the subject is seen, relating to the Blessed Virgin Mary. In one part is represented her decease, her couch attended by the Apostles. At one side her bier is carried by four persons nimbed, attended by many figures. Above is seen the entombment, the tomb surrounded by several persons, who are all nimbed except one bearded figure. In the highest part of the picture is the Beatification of the Virgin Mary, who holds in her right hand the "holy girdle"; she is crowned by the Eternal Father; the region of heaven being represented by masoned walls and towers. At the upper square corner of the letter a male figure is making obeisance to a female, who appears also in a lower compartment on her knees, praying to the Virgin and Child, who are seen within a building, outside of which the above male figure is waiting with two horses.

At the death of the Virgin Mary, according to the legend, the Apostles were all dispersed in various parts of the world, but were miraculously "caught up" by angels in order to be present at the last hours of the mother of their Lord. There were also present Dionysius the Areopagite, Timothy, and Hierotheus, as well as Salome, Mary the wife of Cleophas, and a faithful handmaid called Savia. When Mary was carried to the sepulchre in the Valley of Jehoshaphat, St. John preceded bearing a palm branch, and St. Peter read the 114th *Psalm.* The Jews, with the High Priest at their head, attempted to overthrow the bier, but were paralysed. St. Thomas alone of the Twelve was absent, and expressing a disbelief of the resurrection of the Virgin, she flung down to him from heaven her girdle. The foregoing details are all clearly though minutely given in the picture, which is valuable as an indication of the belief held in the Middle Ages. *La Sacratissima Cingola* is preserved in a magnificent shrine in the Cathedral of Prato; the story of the girdle is altogether of Western origin.

Page 17. The initial letter **E**; size, 5 by $3\frac{3}{4}$ inches; formed of red and blue interlacing lines. In the left-hand upper corner St. Laurence, as a deacon in a blue dress, is distributing alms from a chest to poor Christians, each coin being marked with a cross. In the lower left-hand corner a balance is hung up, with the Devil in one scale, and a Pope (Sixtus II.?) in the other, St. Laurence weighing the latter down, with a chalice in his hand. Within the letter is—I. St. Laurence brought before the Prefect to give account of the Church treasures, accompanied by the poor whom he had relieved; on a label are his words, **hĩi sũt thesauri ecc̃** (*ecclesiæ*) "these are the treasures of the Church." II. In another picture he is brought from prison before the Prefect, who is seated, as before, cross-legged, holding a sword; the pagan high priest accusing. III. In the centre is the martyrdom of St. Laurence; extended on a bed of iron bars over a fire, which one person is blowing with a bellows, two attendants are feeding the fire with a faggot, and two others stir it up. The Prefect is standing by, and on a label are the scoffing words said to have been uttered by the saint, **jam versa, et manduca quia.** In the lower part of the picture a king is seated holding a sword, a queen standing before him, who says on a label, **Sc̃s Laurencius adiri**; a figure behind the king is denouncing the queen, who was afterwards beheaded for having embraced the Christian faith.

St. Laurence, deacon and martyr, A.D. 258, was honoured at Rome next to St. Peter and St. Paul. He was a Spaniard by birth, and became deacon to Sixtus II., twenty-third Bishop of Rome, and was afterwards archdeacon, and had care of the Church treasures. When Sixtus suffered martyrdom under Valerian, Laurence by his directions distributed the treasures among poor and sick Christians, and when required to account for them he gathered all to whom he had given alms, "Behold, here are the treasures of Christ's Church." The Prefect, Decius, then ordered him to be roasted over a slow fire; after a time the saint cried out, "Seest thou not, O thou foolish man, that I am already roasted on one side, now turn me, and eat me." His last words were, "I thank thee, O my God and Saviour, that I have been found worthy to enter into thy beatitude." He died A.D. 258; his day in the Calendar is August 10.

There are about 250 churches in England dedicated to this Saint, and six stately ones in Rome bear the name of San Lorenzo.

At page 32 is represented the martyrdom of St. Hippolytus, who was the soldier appointed

to guard St. Laurence whilst in prison, and being converted by him to Christianity, was condemned to suffer death by being tied to the tails of wild horses; the name of the saint being evidently formed from the manner of his death.

Page 18. The initial letter **B**, formed of blue and red knotted interlacings, and containing two subjects. The lower represents the Sacrament of Baptism, within a church; a priest in white dress, red collar, and apparels, is baptizing a child by total immersion in a circular font. Before him are three figures, one holding an open book, another wears a party-coloured gown of blue and red, buttoned up the front. On a label is inscribed, **In noĩ patrĩs et fĩlii et spĕ sĕti : amẽ.** Above is the Holy Trinity, represented by the Father, in flowing robes of red and blue, seated on a throne, holding the crucified Redeemer, on whose head the Holy Ghost is descending; the stem of the cross is continued into the font. The Father and Son have the cruciform nimbus. The throne is a large arm-chair of Gothic design, with kneeling figures on the pinnacles; in the the back-ground is the heavenly host in clouds of red and blue.

In the same page, the initial letter **D**. In the centre are two figures kneeling opposite each other; one is in full armour of a Knight, with a red surcoat powdered with lilies; he wears gauntlets, and in a jewelled baldric is a dagger or anelace; he is nimbed, with a chaplet round his hair. The other figure is a female in a blue mantle or gown, open in front, with red sleeves, in her jewelled belt is an anelace; she is also nimbed. Each has the two hands joined and raised as in prayer. Behind each of these personages are two others, males behind the knight, and females behind his lady, all nimbed; and in front of the knight is his bascinet with the camail attached; and in front of the lady is her cap of dignity. Above the heads of the kneeling figures is the hand of the Almighty in benediction. This group is said to represent the family of the benefactor to the monastery of the Order, in which it is presumed that the illustrations in this volume were made, a not unusual mode of showing gratitude for important favours.

Page 20. Initial letter **E**, represents St. Lucy, Virgin and Martyr, A.D. 305; she is seen nimbed, with a dove, and fastened by ropes to oxen, which, according to the legend, were unable to move her, when ordered to be dragged away to be burned, for professing the Christian faith; she was afterwards despatched by the sword. Her day in the Calendar is December 13.

Page 21. The initial letter **E**. The subject is a Bishop in a white mitre, red mantle over a white tunic, holding his pastoral staff, and presenting a golden saddle to a King, who is clothed in blue lined with ermine, holding his sceptre. This subject relates to an historical fact. The bishop is St. Eligius, commonly called St. Eloy, who was put apprentice to a goldsmith at Limoges, and removing to Paris was recommended to Bobbo, the royal treasurer, for his great skill. The King of the Franks, Clothaire II., desiring to have a saddle overlaid with gold and set with jewels, Eloy was engaged, who made two saddles, instead of one, from the materials entrusted to him. The King, pleased as much with his honesty as with his skill, employed him thenceforth in State affairs, and his son and successor, Dagobert I., made him Master of the Mint; thirteen pieces of money still remain bearing Eloy's name. He afterwards became Bishop of Noyon; he died in 659; he is the patron of goldsmiths and workers in metals.

On the same page, the initial letter **D**. The subject relates to Clement, Bishop and

Martyr, A.D. 81. According to the legend, the Emperor Domitian banished him to an island where convicts worked in the stone quarries, who suffered for want of water, none being nearer than two miles. At the prayer of Clement, a stream of water gushed forth on the spot. This miracle incensed his pagan enemies, who ordered him to be bound to an anchor, and to be cast into the sea. At the prayer of his disciples, the sea withdrew for the space of three miles, and disclosed a little ruined temple, within which was the body of Clement with the anchor round his neck. Once a year the sea retired during seven days, leaving a dry path for those who went to honour his relics. In the picture the disciples of Clement are seen approaching dry-shod the chapel, within which the Martyr is standing in front of the altar, and holding the anchor. Of more value than any legend is the fact that Clement is called by St. Paul, one of "my fellow-labourers, whose names are in the Book of Life."—*Philippians* iv, 3. This passage is quoted by Eusebius as relating to Clement, who was Bishop of Rome, third in order after the first bishop, Linus, who is probably the individual mentioned by the Apostle in his *Second Epistle to Timothy*, iv, 21, as sending his greeting from Rome. Clement wrote two Epistles from the Church of Rome to that at Corinth; the first of these was esteemed in the early ages as next in value to Holy Writ. His day in the Calendar is November 23.

Page 22. The initial letter **O**. The subject relates to St. Catherine, Queen, Virgin, and Martyr, A.D. 305. She was daughter of King Costis (son of Constantine Chlorus), by his wife Sabinella, daughter of the King of Egypt; Catherine became queen at her father's death. She showed an early inclination for learning and piety, and became a Christian. Refusing to become the wife of the Emperor Maxentius, that tyrant commanded her to be fastened between four wheels armed with nails and sharp knives, two revolving in a direction opposite to the other two. According to the legend fire from heaven destroyed the wheels and killed 3,000 persons. The tyrant then ordered her to be beheaded, and the legend states that angels carried her body to the top of Mount Sinai, where a monastery was built over her remains in the eighth century. In the initial letter the principal events of St. Catherine's life are pictured. In the upper compartment she is seen, nimbed and crowned, disputing before the Emperor with the fifty pagan philosophers whom she converted. In the second scene the wheel is broken to pieces by an angel, and the attendants are scattered in dismay. In the centre picture St. Catherine is kneeling, stripped of her upper garment, the Emperor stands by, in a long pink robe, collared and lined with ermine, sceptre in hand, on his head a red cap turned up with white. He is attended by two knights in the costume of the time of Richard II., the date of these illustrations. One of them wears chain mail with hood of the same, over which is a salade, and in a red surcoat. The other knight is in plate armour, wearing a bascinet with camail attached, and in a blue surcoat. The day of this Saint in the Calendar is November 25.

Page 25. The initial letter **D**. (*See Illustration III.*) St. Edmund, King and Martyr, A.D. 870. The East Angles were governed by Edmund, a king of great virtue and piety; his province was invaded by the Danes, who defeated him. Being hotly pursued he took refuge at Hoxne, near Eye, concealing himself beneath a bridge, but was discovered, from the glittering of his golden spurs, by a newly-married couple, who betrayed him; the place is still Gold-bridge, and no bride or bridegroom will pass over it, a curse upon it having been invoked by the King. The Danes dragged him from his hiding-place, bound him naked to a tree, and shot at him with arrows until "his body was stuck as full of darts as is the hedgehog's skin with spines." Refusing to renounce the Christian faith, he was at length beheaded. According

to the legend his remains were found guarded by a large wolf; they were subsequently removed to a town called, in honour of the martyred king, St. Edmund's Bury, where a monastery was founded to his memory by Canute, and which became the most sumptuous abbey in England. His day in the Calendar is November 20.

Page 28. Initial letter **D**. The subject is a female saint in flames, having a large glory of rays round her head, and dressed in blue, standing on a gold ground. This is St. Agnes, Virgin and Martyr, A.D. 304, who was only thirteen when she suffered death. She is usually represented with a lamb by her side, not merely as allusive to her name and purity, but in accordance with the legend, which states that she appeared thus in a vision to her parents. Her day in the Calendar is January 21.

At the top of the page 31, is an initial letter **D**, which contains the figure of a King, who, however, is not identified. This has been selected for one of the four Illustrations.

Exhibited by WILLIAM TITE, M.P.; F.R.S.; F.S.A.

THE MORTUARY ROLL of WEST DEERHAM ABBEY, in the county of Norfolk. It measures 4 feet 5½ inches long, by about 12 inches wide, and was probably at one time much longer. It is formed of two membranes; to the upper one is attached a piece of soft leather, 25 inches long, lined with linen cloth, serving as a wrapper for its preservation. On the upper membrane is an architectural design, in red ink, partially illuminated, representing a piece of tabernacle work of three stages. In the highest compartment is the Eternal Father enthroned, supporting the crucifix, which rests on the tri-partite mound; on one side is an abbot kneeling in a pink cope with red orphreys, over the white tunic of the Premonstratensians. He holds a pastoral staff, and on a scroll from his mouth is written, **O deitas trina pastorem cum grege ovina**, reading on at his left side, **dirige prege me john lyn abbot sine fine.** This represents the abbot who succeeded the deceased, and behind him are six monks in white. The back-ground of the whole of this compartment is richly diapered with colour and gold; the figures are illuminated, and the following peculiarity deserves notice; the whole of the architectural design, exclusive of the diapered back-ground, is tinted bi-partite, or paly of two colours; the dexter half being a pale violet, or slate colour, and the sinister moiety is pink. This colouring extends below the upper stage of the design, and ceases abruptly about half way on the lower part of the second stage of the buttresses on either side, in a line with the head of the Virgin.

In the next division is seen the Blessed Virgin in an aureole of gold and purple, surrounded by cherubs and seraphs. Her mantle is blue, with an ermine cape and lining; the back-ground represents the sky, hills covered with trees, as if this stage of the shrine-work was open. Below, under a foliated groined flat arch, is represented the Interment of John de Wygenhale; he is deposited in a raised altar-tomb of blueish marble, placed on a pavement, and has on his head a round black skull-cap; he wears the *cappa*, with a *capucium*, a sleeveless garment of white woollen cloth, under which is a rochet, nearly as long as his white tunic; it is

tinted of a blueish-white colour, apparently to represent a thin semi-transparent texture. His crozier is laid over his left arm, crossing the body diagonally, the hands are dropped at his sides in a lifeless attitude. Behind, at the head and foot, stand two acolytes, wearing albs, and bearing lighted torches. Near the head are three ecclesiastics habited in golden trefoils, the orphreys are red and gold, and the tippet, or hood, of the same colours, covers the shoulders. Under their copes they wear albs with black and gold apparels, the amices being of the same suit. The principal monk, who holds a crozier in his left hand, probably meant for the Abbot John Lyn, wears a stole, black and gold, crossed over his breast. He has his right hand on a book held open before him by the deacon, who wears a similar cope, but without a stole; and behind, appears a sub-deacon, holding the holy-water *streukyl* upraised. To their right appear two monks, holding an open book between them, and attired like the deceased abbot, with the exception of the skull-cap. Four other monks, one of them vested in alb and amice, with apparels of black and gold, bearing a processional cross, complete the group around the tomb of Abbot John de Wygenhale. The back-ground of this compartment is coloured dark green, diapered with gold, on a fretty-pattern.

The illuminated initial **U**, of the encyclical letter, contains a scutcheon of the arms of the abbey, viz., Azure a crozier between three stag's head Or; under which is seen in a park, or little meadow-pasture surrounded by trees, called a *ham*, a deer couchant, collared and chained, and on his flank the word *ham*, thus doubly forming the *rebus* of the name of the place, *Deer-ham.*

The few *tituli* which may now be traced on the back of the roll are those of the monasteries of Christ-church at Twynham in Hampshire; Tichfield, Hants; Bury St. Edmunds, Suffolk; Louth Park, Lincolnshire; Kirkstall, Yorkshire, &c. On the reverse of the wrapper is written the word "Wynevale." West Dereham Abbey was founded A.D. 1188, by Hubert Walter, Dean of York, aftewards Bishop of Salisbury, Archbishop of Canterbury, and Lord Chancellor. The entrance tower is all that remains.

Exhibited by the Rev. George Honywood Dashwood, M.A.

An Illuminated Pedigree, on vellum, of King Henry VI., tracing his lineal descent from Adam. This is one of the numerous pedigrees written by the monks of the Middle Ages, evidently with a view to ingratiate themselves with the reigning sovereign.

On the top of the pedigree, which is twenty feet in length, is a circular medallion, within which is the scene of Eve's temptation by the Serpent, and a summary recital of the Fall. The pedigree is then continued, with explanatory comments, through Japhet down to "Brute that was first kyng in thys londe." Here the record follows the legendary history of Geoffrey of Monmouth, according to whose veracious chronicle, Brutus was the son of Sylvius, the son of Ascanius, the son of the Trojan prince Æneas. Brutus, sailing from Italy, landed at Totness, in Devonshire, and, being chosen king, built a city on the Thames, to which he gave the name of "New Troy," afterwards London. Having reigned twenty-four years Brute died, leaving his

kingdom between his three sons, Locrine, Camber, and Albanact, the two last having Wales (Cambria), and Scotland (Albany).

In 1301, King Edward I., in his famous letter to Pope Boniface VIII., gravely insists that Brutus, the Trojan, founded the British monarchy, in the age of Eli and Samuel; and in 1547, A. Kelton published "A chronycle, with a Genealogie declarynge that the Britons and Welshmen are lineallye dyscended from Brute, newly and very wittely compyled in meter."

Exhibited by THOMAS ROBERT N. MORSON.

THE BEDE-ROLL of the FRATERNITY of ST. NICHOLAS, of the PARISH CLERKS of LONDON. A long folio volume of fifty leaves of vellum, with slips interspersed, bound in old rough calf. The initial letters, titles, and principal names, are illuminated.

Amongst the principal memorable names of the Bede-Roll will be found, Henry VI.; John Mowbray, Duke of Norfolk; Richard Neville, Earl of Salisbury; Robert Neville, Bishop of Norwich; Henry V.; Thomas Plantagenet, Duke of Clarence; John Plantagenet, Duke of Bedford; Henry Beaufort, Bishop of Winchester, and Cardinal; Humphrey Plantagenet, Duke of Gloucester; Richard Montagu, Earl of Salisbury; Richard Fleming, Bishop of Lincoln; Edward IV.; Cicely, Duchess of York (mother of Edward IV.); George, Duke of Clarence; and Christopher Urswick.

December 6 is the saint day of Nicholas, Bishop of Myra, A.D. 342, born at Patara, in Lycia; he was inured from his infancy to the exercises of devotion, penance, and perfect obedience, and became famous for his zeal, piety, and miracles. St. Nicholas is invoked by sailors, and being also the patron of scholars, had at some schools, as for example Eton, a feast twice a-year; and the scholars of St. Paul's School attend service in the cathedral on his anniversary. Mr. Wharton says, that the custom of going *Ad Montem* at Eton originated in an imitation of some of the ceremonies and processions formerly usual on this day. It is related of this saint that he restored two boys to life who had been murdered, and their bodies concealed in a tub. He is called the patron of school children, and is often represented with three naked children in a tub, in the end of which rests his pastoral staff.

CHAUCER alludes, in the *Canterbury Tales*, to the early piety of this saint:—

> "But ay when I remember of this matiere,
> Seint Nicholas stont ever in my presence,
> For he so yong to Crist dide reverence."
>
> *Prioress's Tale.*

SHAKSPEARE, in his *Two Gentlemen of Verona*, has allusion to this saint as the patron of scholars; Launce giving Speed a paper to read, says—

> "There; and St. Nicholas be thy speed!"
>
> *Act* iii, *Sc.* i.

On the other hand, in the *First Part of King Henry IV.*, the poet couples the name of the saint with very doubtful associates. The chamberlain of the inn at Rochester tells Gadshill that the travellers, afterwards robbed by Falstaff and his followers, were about to start on their journey; Gadshill replies—

> " Sirrah, if they meet not with Saint Nicholas' clerks,
> I'll give thee this neck."
>
> *Act* ii, *Sc.* i.

Sir Walter Scott, in *Ivanhoe*, speaks of St. Nicholas's Clerks after the same fashion.

Exhibited by the Worshipful Company of Parish Clerks.

A Missal, which "belonged to Mary, Queen of Scotland, and shee used it at her death upon the skaffold." This relic of the beautiful and unfortunate Queen of Scots was carried to France by her great-grandson James II., who gave it to the "Scots' College" in Paris; it was taken thence, during the First Revolution, by Mr. Charles Browne Mostyn, who states, in a letter which is appended to the volume, that he found the inscription confirmed by some original letters of James II., taken also from the Scots' College; but these interesting memorials were burned during the Reign of Terror. At the risk of his life Mr. Mostyn brought two books only to England, this Missal being one of them. The miniatures are by Italian artists, and the text is Flemish. The book is in its original tawney velvet binding, and has gold clasps.

Exhibited by Lionel Booth.

A Latin Bible. Fourteenth Century. This beautiful manuscript is on fine vellum, so extremely thin as not to be thicker than bank-note paper. It is elegantly illuminated with coloured miniatures, heightened with gold, in the finest preservation. An early manuscript note, in Latin, says of the art of producing such thin membranes, as in the present volume, that it flourished in the fourth and fifth centuries, was lost about the middle of the sixth century, revived in the thirteenth, and was lost again in the fifteenth century.

Cathedral Chants, on four lines, manuscript, folio. Finely written on vellum, and elaborately ornamented with miniatures in gold and colours. Two Leaves of very ancient Chants, without lines, and with singular notarial characters; supposed to be of the sixth or seventh century.

Poesiæ Divinæ. Illuminated Manuscript. This is very curious, from the variety of style in the decorations. That on folio 4, is the "Descent into Hell," in which, whilst the Saviour releases souls from the flames, one devil is busy with a pair of bellows blowing up the fire, another has two souls in a barrow wheeling them in; two other imps are bringing a soul through the air to drop him in when the Lord has left.

SAVANAROLA, quarto. This elegant manuscript contains his comment on two penitential psalms, written on Italian vellum, with finely executed illuminations, and borders, by P. Meghen, of Brabant. In ancient stamped binding, with portraits of St. Roche. Jerome Savanarola was born at Ferrara in 1452, and in 1488 was Prior of the Convent of St. Mark, at Florence, when he became the idol of the people, from the fervency of his preaching in favour of liberty. He sternly rebuked the crimes of the clergy, and the vices of the Pope, Alexander VI., the infamous Borgia, who caused him to be burnt in 1498. His great work was entitled *Triumphus Crucis.*

Exhibited by GEORGE OFFER.

CHARTERS, GRANTS OF ARMS, AND OTHER DEEDS.

A SAXON CHARTER, from the Muniments at Surrenden, collected by Sir Edward Dering, ancestor of the exhibitor, about 1630–1640. It is a grant by Godwin, Earl of Kent, to Leofwine the Red, of certain swine-pastures at Swidrædingden, now Surrenden, in the county of Kent, at a fixed rent, and which Leofwine's father, Leofsunu, appears to have held on the same terms. The date of the charter is about A.D. 1016–1020, as the principal witness, "Lyfing the Bishop," was the twenty-eighth Archbishop of Canterbury, Leovingus, from A.D. 1013 to 1020. The following translation was made by the late John Mitchell Kemble, the well-known Saxon scholar :—

"Here by this writ it appeareth that Godwine granted to Leofwine the Red the pasture at Swithrædingden in perpetual inheritance to have or to give during life or after life to whom he best pleased at the same rent as Leofsunu was to have paid him, that is, forty pence and two pounds, and eight ambers of corn. Now Leofwine grants this pasture to him unto whom Bóctun may go, after his day. Now the witnesses to this are Lyfing the Bishop; & Ælfmær the Abbot; & the brother-hood at Christ Church; and the brother-hood at St. Augustines; & Sired; & Ælfsige the Child (*a young noble*); & Æthelric, and many a good man besides, both within town and without." Underneath is the word—

✠ C·Y·R·O·G·R·A·P·E·H·U·M.

The line has been cut through the centre, one-half of the letters remaining on this portion of the charter, the other half on the counterpart retained by the other party, to attest identity. The charter is endorsed—

"*Godwinus vendidit Leofwino swithredigdene—anglice.*"

It is supposed that Leofwine resided at Boughton (Bóctun), and the result of the instrument would have been to attach Surrenden pastures to that estate for the future, which could only be done by a formal act. A *fac-simile* of the grant is given in the *Archæologia Cantiana*, vol. i., for 1858, p. 63.

Exhibited by SIR EDWARD DERING, BART.

Universis sancte matris ecclie filiis presentes literas inspecturis H. prior Roff. et eiusdem loci gerens humil ecclam in dno salutem. Noverit universitas vra nos cartam venerabilis patris uri. D. dei gra Roffen epi inspexisse in hec uba. Universis xpi fidelibz ad quos psens scriptum pvenit. Ricus dei gra Roff epc salutem in dno. Ad universitatis vre notitiam volumus pvenire. nos concessisse. et hac carta nra confirmasse Odoni de la Leke ad feodum firmam totam tram nram de Northwod in Comitatu Middlesex. Tenendam et habendam de nob et successoribz nris libe et quiete. plenarie. integre. et hereditar. videlicet in bosco in planis. pratis. pascuis et pasturis sub scriptis fossatas. homagius. redditus. servicia. et alias libertates et consuetudines tam terras quam tenentes ad nos uel successores nros pertinentes. Reddendo inde annuatim nob et successoribz nris ille et heredes sui septem solidos sterlingorum ad quatuor anni terminos. videlicet ad festum sancti Mich. viginta. et tres solid. et quator den. ad festum natalis dni. viginta et tres solid. et quator den. ad pascha. viginta et tres sol. et quator denar. et ad festum sancti Johis Bapt. viginta. et tres solid. et quator denar. p omnibz secutis. consuetudinibz. sectis. exactionibz. et demandis. salvo dno Regi servicio. et salvo eo qd licebit nob capellam tram in manu nras sisorare con tigerit qd absit. qd dictus Odo uel heredes sui tempore nre. uel tempore successorum nrorum tantam faciant destructionem nemorum in pdicta tra. de hoc fuit cont cor efficiant pdictum. p quam destructionem nos uel successores nri impediam. quo minus habeam in pacem dom redditum septem solidorum de dco Odone uel de heredibz suis. Nos vero et succes sores nri warantizabimus dco. Odoni et heredibz suis totam pdictam tram ad grangiam sicut pdictum est cum omnibz hominibz et tenentibz p redditum septem solidorum sicut pdictum est. His vero testibz. Dno Johe de Colchestria tunc Constabulario castri Roffen. Dno Reginaldo fratre ei. Dno Simone de Wereste. Fulcho de Oreg. Hugone de Gillingeham. Dno Aluredo de Cheneden. Petro de Sancto Leonardo. Roberto de Hertecham. Johe de Roff clico. Johe de Sancto Germano. Hyerum. Radulfo pincerna. Johe ad Crucem. Willo portar. Simone portar. Willo filio Alex. Waltero de Gillingeham. Willo filio Godwini. Elyd. ad Turrem. Henr ad Turrem. Henr de Basilea. Roberto de Infirmario. Matheo de Wrotham clico. Willo fratre ei. Roberto filio Odonis dicta. et aliis. His igitur pactis concessione et carte dce confirmacionem ad valitudinem ecclie Roffen et dni epi comodi factas attendentes: gratas et ratas habemus easdem. et quantum in nob est auctoritate capituli nri illas confirmamus. et psentis scripti nostri impressione roborandum. Actum anno dni. mo. cco. xlij. Et datum vero dni. R. Roffen epi. anno tercio

Fac simile by Standidge & Co Old Jewry E C

A CONFIRMATION of the CHARTER of EDWARD the CONFESSOR, of certain lands at Swelle, in the county of Gloucester, to the Church of St. Mary and St. Ecgwin, Evesham, co. Worcester, for the maintenance of the monks of the abbey, which was founded in the eighth century, by Egwine, the bishop of the diocese. The exact date of this deed is lost, but upon comparing the document with the original charter in the British Museum, which is dated "Anno dominicæ incarnationis MLV," and which has nearly the same words throughout, it is conjectured by Mr. T. W. King, *York Herald*, that the confirmation grant was between the years A.D. 1055 and 1058. This conclusion is arrived at from the names of the attesting witnesses, in which there is a slight variation, owing to the circumstance of the altered rank in the case of the bishops. The document, written in bold Saxon characters, on vellum, measures 12½ by 11½ inches, and, with the exception of a small portion of the upper part, is in a good state of preservation. This deed is highly interesting, from the illustrious names of the subscribing witnesses; each attestation, in Latin, is preceded by a cross. The first name is that of the sainted Confessor;—"I Edward King of the English have signed this deed of gift with my own hand, and have confirmed it with the sign of the cross." Then follows his Queen, the daughter of the potent Earl Godwin, "I Eadgyd the Queen," &c. Then the Primate of Canterbury, "I Stigand archbishop have confirmed the King's gift." Then we have, "I Ealred archbishop have agreed." He was Archbishop of York from A.D. 1061 to 1069, being translated from Worcester. "I Eagelmar bishop have agreed;" this was no doubt Egelvine, Bishop of Durham, from A.D. 1056 to 1070. "I Herman bishop;" "I Wolfive bishop;" "I Leofric bishop," no doubt of Exeter, from A.D. 1055 to 1074; "I Aelwold bishop," of Sherborne; "I William bishop," of London, from A.D. 1051 to 1075; "I Leofwine bishop;" and "I Wolstan bishop," of Worcester, from A.D. 1062 to 1095. Then follow the names of the powerful brothers of the Queen, "Duke Harald, earl Tostin (Tostic), and earl Gurth," and the two great Northern Earls, Edwin, and Morkar. After them are six abbots, and several ecclesiastics. Mr. P. le Neve, who was Norroy King. of Arms, considered the date to belong to A.D. 1061, and endorsed a memorandum in the year 1714, "Keep this writing as so much old gold." The Abbot of Evesham had a seat in Parliament; the abbey was so richly endowed that at the dissolution of monasteries it had a clear annual revenue of £1,183 12*s.* 9*d.* There are but few remains existing of this once magnificent abbey; the chief is a square tower, used as a belfry, which was built by the last abbot, Clement Lichfield.

Exhibited by the COLLEGE OF ARMS.

THE INSPEXIMUS CHARTER of the Manor of Northwood, in the county of Middlesex, confirming the charter from Richard, Lord Bishop of Rochester, A.D. 1241, 26 Hen. III. The following translation of the original in Latin is taken from the *History of the Ironmongers' Company*, by John Nicholl, Esq. The *fac-simile* is given through permission of the Company:—

"To all the sons of holy Mother Church who shall see these present letters, W. Prior of Rochester, and the convent of the same place, wishes eternal health in the Lord. Be it known to the whole of you that we have inspected the charter of our venerable father, Richard, by the Grace of God, Bishop of Rochester, in these words;—To all the faithful of Christ to whom this present writing shall come, Richard, Bishop of Rochester (sends) health in the Lord.

We wish that the knowledge should come to the whole of you that we have granted, and by this our charter have confirmed to Matthew de la Wike in fee farm all that our land of Northwood in the county of Middlesex, to hold and have of us and our successors freely and quietly, peaceably, entirely, and hereditarily, to wit, in woods, in plains, in meadows, in pastures, in hedges, in ditches, homages, rents, services, and other liberties and customs accruing to the said land and belonging to us or to our successors, he and his heirs rendering yearly to us and our successors seven marks sterling at the four terms of the year, namely, at the feast of Saint Michael twenty and three shillings and four pence, at the Nativity of Our Lord twenty and three shillings and four pence, at Easter twenty and three shillings and four pence, at the feast of Saint John the Baptist twenty and three shillings and four pence, for all services, customs, suits, exactions, and demands, saving the service of our lord the King. And saving that it shall be lawful for us to take the said land into our hands if by chance it should happen (which may it not !) that the said Matthew or his heirs in our time or in the time of our successors should make destruction of the wood in the said land, and this should be properly proved against them, by means of which destruction we or our successors should be hindered from having the said rent of seven marks for ever from the said Matthew or his heirs. But we and our successors will warrant to the said Matthew and his heirs all the aforesaid land and its appurtenances as aforesaid against all men and women, for the rent of seven marks aforesaid. These being witnesses, John de Cobbeham, then constable of the castle of Rochester; Sir Reginald, his brother; Sir Simon de Brelle; Nicholas de Ores; Hugh de Gillingeham; Sir Michael de Wendover; Richard Davers; Robert de Weldeham; John of Rochester, clerk; John de Hammes Hyntumer; Richard Panatar; John Mareschal; William Potin; Simon Potin; William, son of Alexander; Walter de Gillingeham; William, son of Godwin; Elias, the merchant; Henry, the porter; Henry de Baillel; Robert, of the infirmary; Matthew de Weldeham, clerk; William, his brother; Robert, son of Matthew the clerk; and others. We, therefore regarding the said grant and the confirmation of the said deed made for the benefit of the Church of Rochester and the Lord Bishop, hold the same good and true, and as much as in us lies we, by the authority of the said chapter, confirm the same, and with the impression of our present seal corroborate them. Done in the year of Our Lord 1241, and in the third year of the bishopric of Richard, Lord Bishop of Rochester."

This manor was at one time held by the Ironmongers' Company, as in the year 1481 "John Peke, Master of the mystery or guild of Ironmongers held his first court for this manor." (LYSON'S *Environs*, vol. iii, p. 321). It has not been ascertained when the connection of the Company with this manor ceased. The seal is in fine preservation; it is circular, of green wax, and is a very excellent specimen of the thirteenth century. On one side is the figure of St. Andrew, Patron Saint of Rochester Cathedral, standing on a corbel, within a niche, holding a cross in his right hand, and a chalice in his left. The legend round the rim is

"*Sigillum Sancti Andreé Apostoli Roffencis Eccle* ✠."

On the reverse is the figure of Saint Andrew, extended on a Saltier cross, his head is nimbed, on each side is an executioner, having apparently just fastened him to the cross with cords. The inscription round the rim is—

"*Ego: crucis: cristi: servus: sum.*"

With the exception of a deed belonging to the Weavers' Company, this Inspeximus Charter is said to be the oldest existing document of the kind, relating to any of the City Fellowships.

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

A LEASE, granted by William Beale and Thomas Walter, Wardens of the Fraternity of Corpus Christi, November 30, ... reign of Hen. VI., to Stephen Tolle, of a Messuage in Water Mylne Street, Maidstone. The seal of the Fraternity of Corpus Christi is attached. This lease must have been granted prior to the year 1429, as William Beale died in that year.

In the reign of Edward VI., a free Grammar-school was founded by the Corporation, and endowed with the property of the Brotherhood of Corpus Christi, and since augmented by other benefactions.

Exhibited by the CORPORATION OF MAIDSTONE.

THE ORIGINAL CHARTER, granted by King Henry VI., A.D. 1444, to "The Company of Lethersellers in the City of London, dated 9th August, 22d Henry VI., on the petition of Thomas Bygg, John Gyrston, John Jones, Peter Rowe, John Osyn, John Lounde, John Arnolde, Daniel Locksmyth, John Cammeswell, John Pakker, John Harper, & Robert Writell, Peter Lambe, John Maister & Richard Bracy, Men of the Mistery of Lethersellers."

This charter is beautifully illuminated, having, in the initial letter **H**, King Henry VI. seated under a square canopy, robed in blue and ermine, and crowned, delivering the charter to two kneeling Leathersellers, who are represented in a compartment below the king, bare-headed, and looking up to him. They are clothed in party-coloured tunics of blue and murrey colours (or murrey and plunket?), open at the sides, edged with fur, and wearing light-coloured girdles; below these two Leathersellers, in the left-hand margin, are four others similarly clothed, and also kneeling, and holding up their hands to the king, and saying, "Dñe salvum fac Regem." There are, besides the two wardens at the top, four of these groups of four kneeling petitioners, filling up, with floreated ornaments, the whole of this margin. The top of the charter is also beautifully ornamented with floreated work. And the right hand margin is filled with harts, hinds, goats, and sylvan accompaniments. The animals also have labels with "Domine salvum fac regem." The seal is gone.

See this charter described in HERBERT'S *Livery Companies*, vol. i, where the initial letter, and the two kneeling wardens are engraved, but not correctly.

Exhibited by the WORSHIPFUL COMPANY OF LEATHERSELLERS.

A GRANT of ARMORIAL BEARINGS, by Lancaster, King of Arms, to the Ironmongers' Company, dated September 1, 34 Hen. VI. (1455). The *fac-simile* is published by permission.

"To all maner people these present lres seying or heryng. We, Lancastre Kyng of Armes, sende gretyng in our lorde God euerlastyng; Know ye us the foresaide Lancastre to haue geven and graunted unto the honurable Crafte and felasship of the ffraunchised men of Iremongers of the citie of London a token of armes, that is to sey:—Siluer, a cheueron of Gowles, sitte betwene three Gaddes of Stele of Asure, on the cheueron three swevells of golde; with two lizardes of theire owne kynde, encoupled with Gowlys, on the helmet. To haue, to holde, and reioyce the forsaide tokyn and armes to the said Craft and felaship thereof, and to their successors enfraunchised men of the same Crafte, in the saide citie, for euermore to (bear) the said armes, in all maner seruices of our souerayne lorde the Kynge, and in baners to the honour and (worship) of God, in holy churches, and ellswhere in eyther places conuenient and needfull, and atte all tymes in honor and defence of the said citie of London, yf and whan cause requyre hit. Willying and grauntying also, that he which shall bere the Baner of the saide Crafte for the tyme, if such nede, be enarmed in the same armes for the same day and tyme, in delakke or for defaute of his ppre armes, in tokenyng of honour and worship of the saide Crafte and felasship, and att all tymes to haue and reioyce the same in the maner aforesaide, for euermore. In witnesse of which thing, we the saide Lancastre Kyng of Armes to these present lres haue putt our seall of Armes, and sign manuell; Wreten atte London, the firste day of the moneth of Septembre, the xxxiiij^{ti} yere of the Regne of our souerayne lorde Kynge Henry the sixt.

LANCASTRE."

These arms were subsequently confirmed by Benolt, Clarenceux, who inspected the original grant, and added thereto the following note:—

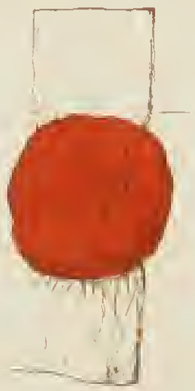
"I, Thomas Benolt, alias Clarenceux King at Armes, Ratyfie and conferme theis armes in this patent depict, which was graunted by Lancastre King of Armes. In Wytnes thereof I have sygned this patent w^{t} my hande the xvjth day of . . . . . the xxij yere of the Rayne of King Henry the viiith (1530).

CLARENCEUX R."

THE CHARTER of INCORPORATION granted by King Edward IV., in the third year of his reign (1463), to the guild or fraternity of Ironmongers. The original document is in Latin, and the following translation is taken from the History of the Company, by John Nicholl, Esq. The *fac-simile* is published by permission:—

"Edward by the grace of God King of England and France, and Lord of Ireland. To all to whom these present letters shall come, greeting. Know ye that we of our special grace have granted and given licence for us and our heirs, to our well beloved and faithful liegemen, all the freemen of the mystery and art of Ironmongers of our city of London and suburbs thereof, that they be in effect and name one body and commonalty corporate for evermore of one master and two keepers or wardens, and the commonalty of the same mystery or art, and

To all manr people these present lres seynge or herynge Be lancastre kynge of Armes sende gretynge in our
lorde godd everlastynge Know ye vs the forsaide lancastre to have geven and graunted vnto the honorable Craste and
felasshyp of the ffraunchised men of Tremongers of the Citee of london a token of Armes that is to sey Gules a
Chevron of Golves betwene three Gadde of Stele of Asure on the Chevron three Obedells of golde
with tvo lizardes of theire owne kynde enwympeled with Goulys on the helmet To have to holde and reioyse
the forsaide token and Armes to the saide Craste and felasshyp therof and to there successours enfraunchised
men of the same Craft in the saide Citee for evermore to occupie the same Armes in all maner semee of
our soverayne lorde the kyng and in bataile to the honour and praise of godd in holy churches and elle where
in eyther places convenient and nedefull and atte all tymes in honour and defence of the saide Citee of london yf
and when cause require hit Willynge and yevynge vnto that he which shalle bere the Baner of the saide
Craste for the tyme of suche nede be enarmed in the same Armes for the same day and tyme in bataile or
for defaute of his owne Armes in tokenynge of the honour & Worshyp of the saide Craste and felasshyp and
atte all tymes to have and reioyce the same in the maner aforesaide for evermore In Witnesse of Which
thinge We the saide lancastre kynge of Armes to this present lres have putte our Seall of Armes and signe
manuell Geven atte london the first day of the moneth of September the xxxvij^th yere of the Reigne
of our soverayne lorde kynge Henry the Syxt



Ualbardus dei gra Maiste[r] Hugone Hallate [illegible] Omnibus Sibine [illegible] hominib; ad quos p̄sentes hr̄e puenīt
salt̄m. Sciatis q̄d ego ex gr̄a mea spāli concessim[us] z licentiam dedim[us] p̄ nob z hered; nr̄is Silos z fidelib; ligeis nr̄is oīm; libis hoīb;
misterie sive artis de Ironmongers Civitatis nr̄e London z Subjr̄ b eiusdem q̄d ip̄i sint in se z non plurib; corpib; z una Communitas
p̄petua corporata de uno Wagno z duob; Custodib; sive Gardianis ac Communitate eiusdem misterie sive artis ac licentiam habendi unu
Aldermannū in Wagnum z Richm Wattehall z Robtum Soke in Custodes sive Gardianos eiusdem misterie sive artis ordinand̄ z p̄ficiend̄ p̄ p̄sentes. Et
q̄d ip̄i Wagnus z Custodes sive Gardian ac Coītas z successores sui h̄eant successionem p̄petuam Et q̄d ip̄i z successores sui unpl̄a unincipent̄ appel
lent̄ z vocent̄ p nomen Wagni z Custodum sive Gardianor z Coītatis misterie sive artis de Ironmongers London z p nomen illud unplitahe possint
z unplitahi ac respondere z respondere in quibuscunq; Cujus p z in oīm; z singulis maner sive locis hereditamentis z rebus quibuscunq;
Et q̄d h̄eant sigillum ad p̄ficiend z negocia sua deputand̄ Et q̄d ip̄i Wagnus z Custodes sive Gardian z Coītas z successores sui de tempore in
tempus face possint ordinare z stabilire p statu regulamine z gubnacōe libor hominū artis sive misterie p̄dce ordinaciones p̄siones
z statuta quaecunq eis videbit fore opportunū Et q̄d ip̄i z successores sui congregationes licitas z hos plas ad statuta z ordinaciones alias p̄ utilitate
eiusdem misterie sive artis aut Coītatis eiusdem ac alias licitas causis quotiens eis placuit face valeant licite z impune absq; molestacōe seu impu
tacione ali vel heredum nr̄or. Et q̄d ip̄i Wagnus z Custodes sive Gardian ac Coītas z successores sui annuatim unpl̄a unā ordinaciones
inde p̄vid fiend vel scripta si casus exigit de scriptis eligē possint z face unū Wagnum z duos Custodes sive Gardianos eiusdem misterie sive
artis ad Communitatem p̄dcam regend gubnand z superintendend Et q̄d ip̄i Wagnus z Custodes sive Gardian ac Coītas z successores sui unpl̄a
sint p̄sone habiles z capaces in lege ad p̄quirend recipiend h̄end z possidend sibi z successoribz suis unpl̄a in feodo z p̄petuitate tras z ten̄ reddit̄us
z alias possessiones quascunq; ad valorem centum marcar per annū ultra oīa onera p̄visa depressas h̄end eis z successoribz suis unpl̄a Statuto de tris z ten̄ ad
uianū mortuam non ponend edicto aut aliquo statuto actu vel ordinacōe in contr̄ inde antea in hoc casu edit vel ordinat aliquo fēo vel fraude non obstant. Quorum testimoniū has
has nr̄as fieri fecim[us] patentes Teste me ip̄o apud Westmonasterium vicesimo die [illegible] anno regni nr̄i tricesimo

Dekham

p̄ bre de privato sigillo z de data p̄sentium auctoritate p̄liamenti

by these presents do ordain and make Richard Flemming, alderman, as master, and Nicholas Marchall and Robert Toke as keepers or guardians of the same mystery or art, and that the same master and keepers or wardens and commonalty, and their successors shall have perpetual succession, and that they and their successors for evermore shall be publicly known, named, and called by the name of the master and keepers or wardens and commonalty of the mystery or art of Ironmongers of London; and by that name implead and be impleaded, answer or be answered, in whatsoever court, for and in all and singular matters, suits, complaints, actions, demands, and causes whatsoever. And that they have a common seal to serve for all their matters and things. And that the same masters and keepers or wardens and commonalty, and their successors from time to time, may make, ordain, and establish ordinances, provisions, and statutes, for the wholesome rule and governance of the freemen of the art or mystery aforesaid, and commonalty aforesaid, as often to them shall seem meet; and that they and their successors may make lawful and honest congregations and statutes and other ordinances for the profit of the same mystery or art, and commonalty of the same, and for other lawful causes, lawfully, and with impunity, without blame, molestation or inquietude of us or our heirs. And that the same master and keepers or wardens and commonalty, and their successors, annually for evermore, according to the ordinance for that purpose to be made, or oftener if the case shall require, may from among themselves elect and make a master and two keepers or wardens, of the same mystery or art, to rule, govern, and supervise the aforesaid commonalty. And that the same master and keepers or wardens and commonalty, and their successors for evermore, be able persons and capable in law to purchase, receive, have, and possess, to them and their successors for ever in fee and perpetuity, lands, and tenements, rents, and other possessions whatsoever to the value of ten marks per annum, beyond reprises, to them and their successors for ever, notwithstanding the statute of not putting lands and tenements to mortmain, or any other statute, act, or ordinance, made or to be made, to the contrary. In witness of the which thing we have caused these our letters to be made patent. Witness myself, at Westminster, the twentieth day of March, in the third year of our reign.

PEKHAM.

"By Writ of Privy Seal, and of the date aforesaid, by authority of Parliament, and for twenty pounds paid in the hanaper."

The seal, of green wax, is circular. On one side is Edward IV., enthroned under a canopied niche, having on each hand the arms of France and England (in side niches), suspended from rose trees in flower, with two lions *sejant* as supporters. The back-ground is filled up with figures in niches. Around the margin is the legend, in Gothic characters, "Edwardus: Dei: Gra: Rex: Anglie: et: Francie . . ." The rest of the inscription is broken off.

On the reverse of the seal is the figure of the monarch on a war-horse, both fully armed. The king has his sword raised in his right hand, and carries on his left arm a shield charged with the arms of France and England, which are also displayed on the caparisons of his steed. The back-ground of the seal is sémée of roses and suns, his well-known emblems. The legend round the rim is in Gothic characters,—"Edwardu: Dei: Gratia: Rex: Anglie: et: Francie: et Dominus: Hibernie."

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

THE INSPEXIMUS CHARTER of Philip and Mary, dated at Westminster, on the 20th of June, and in the fourth and fifth years of their reign, A.D. 1556–7, confirming the charter of Edward IV.

In the Company's books is the following entry:—

"Paide more to the Quenes Ma^tie^ for a fyne by the iudgement of the Lorde Chauncelor for the allowing of o^r^ corporacion, graunted by King Edward the iiij vnto this Company, the some of x^li^ iiij^s^ iiij^d^, for which some of mony we be confyrmed vnder the Kyng and Quenes great seal, as may appear at large."

In this charter the initial letter **P**, of the commencement "Philippus et Maria," contains portraits of the King and Queen, seated under a crown. The seal appended is very much obliterated.

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

GRANT of ARMS to the Worshipful Company of Carpenters, in the sixth year of Edward IV., A.D. 1466.

"To alle nobles and gentilles thise presentes Lr̃es heryng or seyng William Hawkeslow otherwise called Clarenseux Kyng of Armes of the Southe Marches of Englond sendeth humble and due recommendacion as it appeteyneth ffor soo moche as the felowship of the Crafte of Carpenters of the Worshipfull and noble Citee of London courageously moeved to ex^cise and vse gentill and cõmendable guydyng in suche laudable maner and fourme as may best sound vnto gentrice by the which they shall mowe with Goddes grace to atteigne vnto honour and worship haue Desired and prayde me the said Kyng of Armes that Y by the power and auctorite by the Kynges good grace to me in that behalf comytted shuld devise a Conisaunce of Armes for ye said felowship and Crafte which they and theire Successours might boldly and vowably occupie chalenge and enioye for evermore without any puidice or rebuke of any estate or gentil of this Realme. At the instaunce and request of whom I the said Kyng of Armes takyng respecte and consideracion vnto the goodly entent and disposicion of the said ffelowship and Crafte have deuised for them and thire Successours thise armes folowyng that is to sey A felde Siluer a Cheveron sable grayled iij Compas of the same Which armes Y of my said power and auctorite have appoynted yeven and graunted to and for the said ffelowship and Crafte and theire Successours and by thise my presents lr̃es appoynte, geve, and gũnte unto them the same. To have, chalenge, occupie, and enioye, without any puidice or empechement, for evermore. In Witness whereof Y the said Kyng of Armes to thise presentes have sette my seall of Armes w^t^ my signe manuell Yeven at the Citee of London the xxiiij day of the moneth of Nouember The sixt yere of the regne of oure Souerayne Lord Kyng Edward the fourth.

CLARENSSEUX *Kyng off Armes.*"

Exhibited by the WORSHIPFUL COMPANY OF CARPENTERS.

Onto all noble and gentelles thise presentes lres hearyng or seyng William Hawkes late otherwise
called Clarense kyng of Armes of the South partes of Englond sendeth hymble and due
recommendacon as it appertyneth. ffor so moche as the felowship of the Craft of Carpenters of ye
Worshipfull and noble Citee of London comitteouslye moeved to exercise and vse trouthe and comendable
Joyndynge in suche laudable maner and fourme as may best sownde vnto vertuose by the which they shall
moste with moste grace to attayne vnto honour and worshipe haue desired and praied me the said
kyng of Armes that I by the power and auctorite by the kynges grace to me in that behalf committed
shuld devise a Comfortable of Armes for ye said felowship and Craft which they and there Successours
myght boldly and lawfully occupie chalenge and enioye for ever more with out any impediece or rebuke of any
estate or gentel of this Realme At the instance and request of whom I the said kyng of Armes takyng respecte
and consideracon vnto the goodly entent and disposicon of the said ffelowship and Craft haue Assigned for them
and there Successours thise armes following that is to sey A felde Silver a Chevron sable enarpled in Compas
of the same Which armes I by my said power and auctorite haue appointed geven and graunted to and for
the said ffelowship and Craft and there Successours and by thise my presentes lres confirme ratifie and graunte
vnto them the same To haue chalenge occupie and enioye with out any impediece or empechement for ever more
In Witnesse whereof I the said kyng of Armes to thise presentes have sette my Seall of Armes & my signe manuell
Geven at the Citee of London the xxvij day of the Moneth of November The first yere of the reigne of our
Soueraigne lord kyng Edward the fourth

I thomas Benolt alias Clarencieux kyng of armes of the
South East and west parties of the Realme of Englond by the
power and auctorite to my office by Roiall auctorite pertenyng
have made this Booke of Patentes and Confirmacons of armes
Confirmed and Exemplified by the auctorite aforesaid
my predecessour Clarencieux kyng of armes of the goodelier
Written this Booke and signed the first patent to my hande
October the xxij yere of the Coronacon of kyng Henry the vjth

To me Clarencieux kyng of armes

Entred in the visitacon of London made 1634 Allen. Stafford Richmond

The THREE following DOCUMENTS were exhibited by the WORSHIPFUL COMPANY of WAX-CHANDLERS.

I. A CHARTER to the Company from Richard III., Feb. 16, 1483. It is in an illuminated border, the initial letter R being very elaborate; in its centre are the Royal arms, France and England quarterly, ensigned by an arched crown, and having King Richard's supporters, two boars Argent, tusked Or; above the crown is the motto, loyalte me lie. In the deed the Company is styled the "Mistere sive artis de wexchaundelers civitatis nostre London."

II. THE GRANT OF ARMS to the Company, by Thomas Hawley, Clarencieux King of Armes, in the second year of Richard III., 1484. It is written within an ornamental border of flowers, having the badges of the red and white roses ensigned by crowns, and fleurs-de-lis; the initial letter contains the herald in his tabard. The arms are thus quaintly described,—"Asure on a cheueron argent thre Rosses gulls seded betwen thre morteries Royall golde, upon the helme on a wrethe argent and gulls a mayden in her here knelynge in a Rossyare the rossis gulls hauynge on here a syrcott of clothe of golde furred wythe armens (*ermine*) makyng a garlande of dyuers flowres mantellyd gulls dowbled argent, supportynge the armes tow unicornes gulls droped argent unglet horned and pisselled abowt ther necks atte thend of a flatt cheyne thre ryngs golde." The grant is dated the "thyrd day of ffeberuary the secunde yere of the regne of Kynge Rycharde the thyrde." Two seals are attached, one being the official seal of Clarencieux, and the other bearing a saltire engrailed, borne by the family of Hawley, of whom Francis Hawley, created a baronet in 1643, was raised to the peerage, by the title of Lord Hawley, of Ireland, in 1646.

III. A GRANT of ARMS to the Company from "Thomas Clarenceux principal herald and king-of-armes of the south parties of this Realme of England, otherwise called Thomas holme, knyght," dated Feb. 3, 2 Richard III. 1484. The grant is confirmed by Thomas Benolt, Clarencieux, 11 Oct., 1523, to which is appended the approval by Henry St. George, Richmond herald, in 1634. In the initial letter Clarencieux in his tabard is pointing with his sceptre to the coat of arms, which has the two unicorns for supporters to it; these, however, were added in Benolt's time.

Exhibited by the WORSHIPFUL COMPANY OF WAX-CHANDLERS.

THE GRANT of a CREST, from Thomas Hawley, Clarencieux, King of Arms, to John Bolney, of Bolney, Sussex, A.D. 1541. "To all Nobles and Gentles these present lr̃es Redyng or heryng Thomas Hawley al̃s Clarencieulx principall herault and Kyng of Armes of the South east & west partes of the Realme of Englande from the Ryver of the Trent Southward sendith dew and humble commendacion & greting Equyte willith and reason ordereth that men vertuous and of noble courage be by theyr merytes and good renowne rewarded not alonly their person in this mortall lyfe so brief and transitory but also after them

those that shalbe of their bodies descended to be in all places of honor perpetually with other renowned accepted & taken by certayne insignce and demonstrance of honor & noblesse, That is to say blason healme & tymbre. And for as moch as John Bolney of the parryshe of Bolney in the county of Sussex esquire is descended of an olde an auncyent house undefamed of long tyme beryng Armes, Nevertheles he beyng uncertaine in what fforme his predecessors have borne their crest & tymbre nat willing to doo any thing that shuld be prejudiciall to any gentilman of name & of Armes hath desyred me the said Clarencieulx King of Armes as above wrytten to devyse ordeyne assigne & set forthe his said Crest and tymbre dew & lefull to be borne. And therefore I the said King of Armes seing his request so just and resonable By the aucthoritie & power annexed attribued geven & graunted by the Kyng our soverayne lords highnes to me & to my office of Clarencieulx King of Armes as above written by expresse wordes under his most noble grete Seale have devised ordered & assigned to the said John Bolney squyer for him & his posterite his Crest & tymbre in maner & fforme as herafter folowith, That is to say upon his helme on a Torse silver & Sable a dede mans hede in the proper facion of dethe holdyng in his mowthe a Candel golde at eyther ende the flamyng ffyer yssueng asauteled geules dobled silver As more plainly aperyth depicted in the margent, To have & to holde to hym & his posterite and they it to use and enioye to their honors for evermore. In witnes wherof I the said Clarencieulx Kyng of Armes as above wrytten have signed these presents with my hand and sett therunto the Seale of my Armes w^{h} the Seale of my office of Clarencieulx Kyng of Armes. Geven and graunted at London, the Vth day of Novembre, The yere of our Lord god A Thousand fyve hundred & fforty one, And of the Kyng oure sovereigne Lorde Henry the Eight the thre & thirty of his most noble Reigne.

Par moy clāreceulx Roy darmes."

Exhibited by the TRUSTEES OF THE CHARLES MUSEUM, MAIDSTONE.

THE ORIGINAL GRANT of ARMS to the Worshipful Company of Armourers of London, A.D. 1555.

Thomas Hawley Clarencieux granted the following coat to "The Worshippful Companye the Maister and Wardens of the ffraternity or Guylde of S$^{t.}$ George of the Men of the Mystery of Armerors of the Citye of London. Siluer on a cheūon sable a attōney gawntelet betwene ffower Swordes in Sawtere siluer porfled pomeled and hilted gold on a Chef sable in a plate betwene Two Helmetts Siluer garnyshed golde a playne Cross geules upon the Healme on a Torse siluer and sable a demy Man of Armes armed Siluer open faced pōfled golde holdying

in his hande a Mace of Warre manteled geules debled Siluer. Dated. Oct. 15, 3 & 4 Philip & Mary." (*Ex Chart. penes Soc. Armor.*)

On some of the articles of plate exhibited a variation from this coat occurs, a helmet, vizor down, full faced, and sometimes in profile, being substituted for the gauntlet.

Exhibited by the WORSHIPFUL COMPANY OF ARMOURERS AND BRAZIERS.

THE GRANT of ARMS to the Company of Barber Surgeons, by Garter, Clarencieux, and Norroy. It is on parchment, on three sides is a floreated border, having at the top the arms of Queen Elizabeth, between a Tudor rose and a fleur-de-lis, Or, each within a wreath, Vert.

On the margin, on the left side of the grant, are emblazoned the arms, crest, supporters, and motto—DE PRÆSCIENTIA DEI—of the Company of Barber Surgeons; and on the right side, a portcullis, Or, encircled within a wreath, Vert.

The initial **T**, at the commencement, is of large size and illuminated; within it is the representation of Dethick, Garter King of Arms, in his official tabard; and below is the date, 1562.

"To all and singuler as well Kinges, Herehaultes, and Officers of Armes, as Nobles, Gentlemen, and others to whome these presentes shall come, be seene, heard, read, or understand, Sir Gilbert Dethicke, Knight, alias Garter principall Kinge of Armes; Robert Cooke, Esquire, alias Clarencieulx Kinge of Armes of the south parts of Englande; and William Flower, Esquire, alias Norroy Kinge of Armes of the northe partes of Englande, send greetinge in our Lorde God euerlastinge.

"Forasmuch as aunciently from the beginninge the valiaunt and vertuouse actes of excellent personnes haue ben cõmended to the worlde and posterite with sondrey monumentes and remembrances of their goode deseartes, Emongst the which the chiefest and most usuall, hath ben the bearinge of signes and tokens in shildes, called armes, beinge none other thinges then euidences and demonstracions of prowesse and valoir diversly distributed accordinge to the qualytes and deseartes of the persons meritinge the same. To th'entent that such as have don cõmendable seruice to their prince or countrey, either in warre, or peace, or otherwyse, by laudable and couragiouse entreprices, or proceedinge of eny person, or persons, in th'augmentacion of the estate or cõmon wealth of their realme, or countrey, might therby receyve due honor in their lyues, and also deryue the same successively to their successors and posterite for euer.

"And whereas in the Citie of London, th'experience and practise of the science and facultie of Chirurgery is most requisite, and duly to be exercysed, and experimented for the preseruacion of meny, and by th'occasion of the practise thereof meny expert persons be brought

up and experimented to the relief, succour, and helpe of an infinite nomber of persons; and for as much as within this Citie of London, there were two severall cõpanyes th'one by the name of Barbours Chirurgeons, and th'other by the name of Chirurgeons onely; the Barbours Chirurgeons being incorporate, and th'other not, and both occupyenge th'arte of Chirurgery, wheruppon greate cõtention did arise; and for that it was most meete and necessary that the sayd two cõpanyes shuld be vnited, and made one hole body, and so incorporated to th'entent, that by their vnion and often assembly togither th'exercyse and knowledge of their science and mistery might appeere as well in practise, as in speculation, not onely to themselfes but to others vnder theim: So that it was thought most meete and cõuenient upon graue and greate cõsideracion to vnyte and joyne the said two cõpanyes in one, which was don as may appeere by an acte of Parleament in ãno [1540] xxxij of Henry th'Eight, in these wordes:

"Be it enacted, by the Kinge, our Souereigne Lorde, and the lordes spirituall and temporall, and the cõmons of the same, that the sayde two severall and distinct companies, that is to say bothe the Barbours Chirgeons, and the Sourgeons, and every parson of theam, beinge a freeman of either of the saide cõpanies after the custome of the sayde Citie of London, and their successours, from hencefoorthe immediatly be vnyted, and made one entier and whole body corporate, and one societie perpetuall, which at all tymes heerafter shalbe called by the name of Maisters and Gouernours of the mistery and comunalty of Barbours and Surgeons of London, for euermore, and by none other name.

"In consideracion whereof, and for that it doth appeere a thinge most requisite for the vnitinge of these two cõpanyes togither, and for that th'occupation of the Barbours Chirurgeons beinge incorporate hath since the tyme of Kinge Henry the Sixt, used and boren armes, that is to say, Sables, a cheueron between three flewmes, argent, which were unto them assigned onely by the gifte and assignement of Clarencieulx, Kinge of armes, as by the patent thereof doth and may more plainly appeere, and since th'vnitynge of the sayde two cõpanies these armes of the sayd corporation of Barbours Chirurgeons hath ben used, and none other.

"Yet, notwithstandinge the late Kinge Henry th'Eight of famous memory, assigned and gave vnto the Company of the Chirurgeons onely, a cognoysance, which is, a Spatter thereon a rose gules, crowned golde, for their warrant in fielde, but no authorite by warrant, for the bearinge of the same in shilde as armes, and for that it pleased the same Kinge Henry th'eight, not onely to unite and incorporate these two cõpanyes togither by acte of Parleament but also hath ratifyed and cõfirmed the same by his letters patents, under the greate seale of Englande, and so lately cõfirmed by the Queenes Majestie that now is, And whereas, Thomas Galle, in the third yere of the Queenes Majesties reigne that now is, beinge maister; Alexander Mason, John Standon, Robert Mudesley, governors of the same corporation, mistery and cõmunaltie of Barbours and Chirurgeons, beinge desirouse to have some signes and tokens of honor, added and augmented to th'olde and auncient armes of the Barbours Chirurgeons, not onely for a perpetuall memory as well of the famous prince King Henry th'Eight, their founder and patrone, but also for a further declaration of th'vnitinge of those two cõpanies togither, did instantly require the late Clarencieulx Heruey to cõsider the premisses, and to shew his endevor therein.

"Who findinge their request just and lawfull, did graunt and giue unto theim, by his letters patentes, under the hand and seale bearinge date the 5th of July [1561,] in the third yere of the reigne of the Queens Majestie that now is, an augmentacion in chief to their old and auncient armes with heaulme and creast to the same, which chief was paly argent and vert, on a pale gules, a lyon passant gardant, golde, betweene two spatters, argent, on eche a double rose, gules and argent, crowned golde; and to their creast, on a torce, silver and sables, an Opinicus, golde, mantelled gules, doubled argent.

"And further, in the tyme of Robert Basthrop, Esquire, Sergeaunt of the Queenes Majesties Chirurgeons, then beinge maister of the said mistery and cōmunalty of the Barbours and Chirurgeons; and George Vaughan, Richard Hughes, and George Corron, Governors of the same corporation, the sayd Clarencieulx Heruey, did graunt unto the sayd Corporation, two supporters to those armes, before given theim, which were two Linxe, in their proper coulor, aboute their neckes a crowne with a chayne, argent, pendent thereat as by the sayde letters patentes more plainly doth appeere.

"Yet notwithstandinge, for as much as it doth plainly appeere vnto us, the sayd Garter, Clarencieulx and Norroy, Kinges of Armes, that the aforesayd armes in some respectes were not onely contrary to the wordes of the corporation of the sayd Barbours and Chirurgeons, but that also in the same patent of armes there are sondrey other thinges contrary, and not agreinge with the auncient lawes and rules of armes.

"We the sayd Kinges of Armes, by power and authorite to us cōmited by letters patent under the greate Seale of Englande, have confirmed, giuen, and graunted, the foresayde armes, creast, and supporters heretofore mentioned to be boren in mañer and fourme heer after specified. That is to say—

"Quarterly, the first, sables, a cheveron betweene three flewmes, argent. The seconde quarter, per pale, argent and vert, on a spatter of the first, a double rose, gules and argent, crowned golde. The third quarter as the seconde; and the fourth, as the first; over all, on a crosse, gules, a lyon passant gardant, golde; and to their Creast, upon the heaulme on a Torce, argent and sables, an Opinicus, golde, mantelled gules, doubled argent, supported with two Linxe in their proper coulor about their neckes, a crowne with a chayne, argent, pendent thereat, as more plainly appeerith depicted in this margent.

"Which Armes, Creast, and Supporters, and euery parte and parcell thereof, We the sayd Kinges of Armes, have confirmed, ratified, giuen, and graunted, and by these presentes, do ratify, confirme, giue, and graunt, unto Richard Tholmowed, maister of the sayd mistery and cōmunaltie; Nicholas Archenbolde, Thomas Burston, and John Fielde, gouvernors of the sayd Corporation, Mistery, and Cōmunaltie of Barbours and Chirurgeons, and to their successors, by the name of Maister and Gouvernours, and to the whole assistantes, company, and fellowshippe of the sayd Corporation, mistery, and cōmunaltie of Barbours and Chirurgeons, within this Citie of London, and to their successors for euermore, and they the same to haue, holde, vse, beare,

enjoy, and shewforthe in shylde, seale, banner, or bannerrolles; standard, or standardes; penon, or penons; pencell, or pencelles; or otherwise, to their honors and worshippes at all tymes, and for euer hereafter, at their libertie and pleasure without the impediment, let, molestation, or interruption of eny person, or persones.

"In witnesse whereof, We the sayd Garter, Clarencieulx, and Norroy, Kinges of Armes, haue signed these presentes with our handes and affixed therunto, our severall Seales of Armes, the second day of June, in the yere of the nativitie of our Lorde Jesus Christ [1569,] and in the eleventh yere of the reigne of our most dread Souvereyne, Lady Elizabeth, by the grace of God, Queene of Englande, Fraunce, and Irelande, defender of the faithe, etc.

"GILBERT DETHICK, alias Garter, principall Kinge of Armes.

"ROBERT COOKE, alias Clarencieulx Roy Darmes.

"p̃ moy WYLLIAM FLOWER, alias Norroy Roy Darmes.

"Entered, approved, and allowed, in the Visitation made 1634.

"HEN. ST. GEORGE, Richmond."

Exhibited by the WORSHIPFUL COMPANY OF BARBER-SURGEONS.

A GRANT of ARMS by WILLIAM CAMDEN, Clarencieux King of Arms, to Robert Cutler of Ipswich, co. Suffolk, Gent., viz.:—"The feilde golde three bendes sables a Lion rampant Gules, And for his Creast uppon the helme on a wreathe golde and sables a demi Lion gules holdinge a Daynishe Axe, the stafe gold the head argent, as more playnly appeareth depicted in the margent. Dated 22 day of July, Ano Domi 1612." It is signed "Willm Camden Clarenceux, King of Armes."

The official seal of Clarencieux appended has on a shield, "a Cross, in the first quarter a fleur-de-lys, on a chief a lion passant guardant." Motto, "S. OFFICII CLARENCIEUX REGIS ARMORUM," with the date 1595, over the shield, on each side of which is a crescent.

Exhibited by JOSEPH JACKSON HOWARD, L.L.D., F.S.A.

GRANT on Parchment, in a frame, being the Certificate of the Town Council of Aberdeen to the descent of John Stewart, apothecary and surgeon of that city, dated Nov. 8, 1705. It is signed H. THOMSONUS, *Secretarius, Abredon,* and the City seal was formerly attached, but has been removed. In the initial is placed the coat of arms of the city of Aberdeen, and in the margin the arms of Stewart of Colpnay, Bruce of Airth, Anderson, Elphinstone dominus de Elphinstone (with supporters), Leslie de Eden, Galloway (with supporters), and Stewart of Colpnay repeated. In the upper margin are the Royal arms of Scotland, and the badges of the thistle, rose, fleur-de-lis, and harp.

Exhibited by CHARLES JOHN SHOPPEE.

A DEED from the Muniment Room of the HOSPITAL of the HOLY TRINITY, in Croydon, Surrey, founded by Archbishop Whitgift; dated 1600.

The Deed is the grant of a rent-charge of £6 13*s.* 4*d.* per annum by Susan Barker, wife of Edward Barker, Esq., Registrar of the High Commission Court, to the Warden and Poor of the Hospital. The motives for this grant are set forth in the preamble:—

"To all the faithful in Christ, to whom the present writing shall come. I, Susan Barker, daughter of Richard Tracy of Stanway, in the co. of Gloucester, Esquire, and of Barbara Lucy, daughter of Thomas Lucy of Charlecote, in the co. of Warwick, Knight, send greeting. Whereas, in time past, William Tracy, Knight, one of my ancestors, wishing to please his king, transgressed rashly against the life of Thomas (*à Becket*), formerly Archbishop of Canterbury, whatsoever may have been his rebellion: Know ye, that I, honouring the most loyal disposition towards her Royal Majesty, of the most reverend father in God, John Whitgift, now Archbishop of Canterbury, as also his gentleness, and his truly episcopal life, and desiring that it should be made apparent that the pontifical dignity was never at all hateful to our family (as some malicious persons have reported) Know ye, I say," &c.

The ancient Saxon family of Tracy, now represented by Lord Sudely of Toddington, was seated at Sudely and Toddington, co. Gloucester, at the General Survey, and claims descent from Ethelred II. On the left hand side of the document are the coats of arms of Susan Barker's ancestors, viz., of TRACY, her father; of LUCY, her mother; of Throckmorton, her father's mother; and of Empson, for her mother's father. The first coat is exactly the same as that borne by Lord Sudely, viz., Or, an escallop in the chief point Sable, between two bendlets Gules. This was the coat of Susan Barker's father, Richard Tracy, who obtained the manor of Stanway from his father; he was high sheriff for his county, an office held by many of his ancestors, and married Barbara, daughter of Sir Thomas Lucy, of Charlecote, co. Warwick (the "Justice Shallow" of SHAKSPEARE'S plays), whose arms were, Gules, three luces hauriant Argent, though in the deed the field is semée of cross-crosslets, in addition. The great poet has an allusion to the arms of the family, in *The Merry Wives of Windsor*, where Master Slender says—

"They may give the dozen white luces in their coat."—*Act* i, *Sc.* 1.

Richard Tracy's father, Sir William Tracy (high sheriff 5 Henry VIII.), married Margaret,

one of the two daughters of Sir Thomas Throckmorton, Kt., high sheriff of co. Gloucester 5 Philip and Mary, of Totworth, and Corse Court, both in the same county; his wife was Margaret, daughter of Thomas Whittington of Pauntley, and his arms, Gules, on a chevron Argent, three bars gemels Sable, are borne by the present baronet of the same name and family, now seated at Coughton, co. Warwick, which came to his ancestor John Throckmorton (time of Henry V. and Henry VI.), whose wife was Eleanor, daughter and co-heir of Sir Guy de Spineto, Lord of Coughton.

Susan Barker's maternal grandmother, the wife of Sir Thomas Lucy, was Elizabeth daughter of Sir Richard Empson, Knight, the colleague of Edmund Dudley, both beheaded on Tower Hill, in the second year of Henry VIII., for their extortions in the preceding reign. The arms of Empson are, Quarterly, 1 and 4, Argent two bendlets engrailed Sable, 2 and 3 Gules, three Pears stalked Or.

On the right hand side of the deed are the arms of Barker, Brett, Waterhouse, and Davenport. The first coat, that of Barker is, Or, a bend between six billets Sable. Thomas Barker, grandfather of Edward, married Julia, daughter of — Brett, whose arms are, Argent, semée of cross-crosslets fitchée, a lion rampant Gules, langued and armed Azure. Francis Barker, father of Edward, married Julia, daughter of James Waterhouse, of Ludlow, co. Salop, descended from Sir Gilbert Waterhouse, of Kirton, co. Lincoln, time of Henry III. Their arms are, Or, on a pile engrailed Sable, a crescent for difference. James Waterhouse married Anne, daughter of Thomas Davenport, of , whose coat of arms is the fourth in the column, Argent on a chevron between three cross-crosslets Sable, a quatrefoil Or.

Attached to Susan Barker's signature is the seal of Tracy, and her husband's seal accompanies his signature; each seal is suspended by ribbons, which are the colours of the tinctures of the respective coats of arms. Between them is a coin attached to the deed, and secured by the seals of the two parties, "being seisin and possession of the said annuity or annual rent, by the delivery of a golden coin of the value of ten shillings."

At the top of the deed is placed the coat of arms of the See of Canterbury, impaling those of Archbishop Whitgift.

Exhibited by the TRUSTEES OF WHITGIFT'S HOSPITAL, CROYDON.

GRANT of ARMS to the WORSHIPFUL COMPANY of COOPERS—A. D. 1509.

TO all ꝑsent and to come whiche thies ꝑsent lr̃es shall see or here Thomas Wrythe s* Wryothesley otherwise Gartier Kyng of Armes of Englishmen and Roger Machado otherwise callid Richmount Clarenceau pryncipall herauld & Kyng of Armes of all the south parties of this realme of England. Send due & humble recom̃endacion and gretyng as it appteyneth in our Lord Gode euer lastyng. Equytie woll and reason ordeyneth that vertuouse men & of honest occupacion bee by their merit remunered & rewarded in this worlde and to be of ꝑpetual memory for their good & vertuouse name and fame and theire successours after theym for e᷑more: Be it knowen that we the said Gartier Kyng of Armes of Englishmen and Richmoūt Clarenceau Kyng of Armes of the south parties of England consideryng the honest demeanour and go᷑naunce of the felawship of Coopers of the citie of London have bēn of olde tyme of good name & vertuouse fame soo that the said felawship hath deserued and is right worthy by the vertue of the honest disposicion of the same to haue signes and tokens of armes to theymself to be shewed or borne conuenyently in the lawde and praysyng of all the saide felawship. And soo nowe of late the Maisters and Wardeyns of the same felawship at this tyme beyng that is to witte John Haruy and Thomas Elynor Maisters John Balgy and William Bendley Wardeyns haue requyred and desyred us the said King of Armes to geue unto the said felawship Armys under the sealis of oure armes. And therfore in remembraunce and consideracion of the vertuous and honest disposicion of the saide felawship by the auctoritie and power to oure office annexed and attributted we the said Gartier Kyng of Armes of Englishmen and Richmount Clarenceau Kyng of Armes of the south parties of England haue geuen ordeyned & assigned unto & for the same felawship of Coops the blason of Armes hereafter folowyng that is to sey Gowlys and sable geronney of eight pe᷑. A cheueron betwene three Anelett golde on the Cheueron a Royne betwixt twoo brode Axes Azur. A chief vert on the chief three lylyes siluer, as more playnely it apperith in the margen here aboue depicte. To haue and to holde to the said Maisters Wardeyns & hole felawship for the tyme beying the saide armes and theym to use att their pleasure for e᷑more. In wittnesse wherof we the saide Kyng of Armes have signed thies ꝑsent letters wt oure handes & sett therunto the seales of oure armes, youen at London the XXVIIth day of the moneth of September. The yere of oure Lord God A Thousand fyve hundreth and Nynne. And the first yere of the Reigne of oure moost dred and redoubted so᷑eigne Lord Kyng Henry the eight.

Endorsed. In the Hand of thes Herald. } I Thomas Bonolt alias Clarencieux King at Armes of the South East & West partyes of this Ralme of England by the power of octoritie tomy gyven by the Kings most Royall maieste Henry the viijth by exprest wordes in his lr̃es patente and his great seall Conffer & Ratefie thes armes in the margen being depict—before grauntyd by my predessesr Clarencieux King at Armes in Wytnes therof I have signed this patent u̇ my hands the xiith day of October the xxii yere of our Souuerain Lord King Henry the viijth.

ꝑ Me Clarencieux King at Armes.

Exhibited by the WORSHIPFUL COMPANY OF COOPERS.

* for "sive," *or*.

THE ORIGINAL GRANT of ARMS to the WORSHIPFUL COMPANY of FOUNDERS—

A. D. 1590; 32 Qu. Elizabeth.

THIS is engrossed upon vellum, the shield of the Arms surmounted by the Crest being emblazoned on the top left hand corner, and described in the grant,—" the field azure a Lauerpott betwene two taper Candlestickes gold. And to the Creast upon the healme on a wreathe gold and azure a feyrye furnes proper out of the cloudes proper two Arms the hands carnat the sleues azure holdinge a payer of Closingtonges sables takinge holde of a meltyng pot proper mantled gules doubled siluer."

These Arms and the Crest were granted to "Robert Waldo, James Lambert, and Thomas Jackson now wardens of the sayde Company and to their successours in lyke place and office and to all the Cōynaltye of the Founders of the Citie of London" by "Robert Cooke Esquire alius Clarencieulx Kinge of Armes and principall heralde of the East West and Southe partes of this realme of England." It is dated "the VIIIth daye of October in the yere of our Lord God 1590 and in the XXXII yere of the reigne of our most gracious Souuereigne Lady Elizabeth. by the grace of god Queene of England Fraunce and Irelande Defender of the faithe etc."

The grant is signed "Robt. Cooke alius Clarencieulx Roy Darmes," and sealed with his seal of office, and on the fold at the bottom is written, "Approved and entred in the uisitation of London 1634 Hen. St. George Richmond;" and there is an endorsement on the back, "Incorporated by letters patent of his Majesty King James 1st in ye year 1614."

TWO CHARTERS of INCORPORATION of the COMPANY of FOUNDERS; the first, being that granted by King James I., gives powers for the general governing of the Company, for stamping all just brass weights and measures, according to their common standard, at Founders' Hall, and which are afterwards to be sealed at Guildhall; also for detecting all false weights and measures, within three miles of the City. It is "Given at Westmynster the eighteenthe daye of September in the twelveth yeare of our raigne of England Fraunce and Irelande, and of Scotlande the Eight and Fortithe Cartwright."

To this Charter the great seal of King James I. is attached. Within the initial letter J at the commencement is a portrait, drawn in indian ink, of the King, bearing the orb and sceptre; and who wears a hat, on the high crown of which is the royal Crown.

The SECOND CHARTER is a confirmation by James II., and is dated at Westminster, 28th February, the first year of his reign, and bears the great seal of the King.

Exhibited by the WORSHIPFUL COMPANY OF FOUNDERS.

THE ORIGINAL CHARTER, granted by KING HENRY the SECOND, to the WEAVERS' COMPANY, witnessed by THOMAS Á BECKET, Chancellor, A.D. 1157 to 1170.

Herbert, in his Account of the City Companies, says that the Weavers' Company is looked upon as "the most ancient Guild of the City, for it appears that in the Reign of *Henry I.* they paid an annual Rent of Sixteen Pounds to the Crown for the Immunities. Their Privileges were confirmed at this time by Letters Patent of *Henry II.* (still in the Company's Possession, but without Date), wherein the annual Sum payable to the Crown is fixed at two marks of Gold, to be paid yearly at Michaelmas, upon a Penalty of ten Pounds. This Company originally consisted of the Cloth and Tapestry Weavers, who by Act of Parliament of the Seventh of *Henry IV.*, were put under the Government and Correction of the Lord Mayor and Aldermen of this City."

" H. Rex Angl' & Dux Norm' & Aq't' & Com' And', Ep'o Justic' Vic' Bar' Ministr' & om'ib' fidelib' suis Lond' sal't'. Sciatis me concessisse Telariis Lond' Gilda' sua' h'nd' in Lond' cu' om'ib' lib'tatib' & consuetudinib' quas h'uer't t'p'r' Reg' H. avi mei. Et ita q'd null' ñ p' illos se intromittat infra civitate' de eor' minist'io & nisi sit in eor' Gilda, neq' in Sudworc' neq' in aliis locis Lond' p'tine'tib' alit' q' solebat fieri t'p'r' Reg' H. avi mei. Quar' volo & firmit' p'cipio q'd ubiq' legalit' tractent' & h'ent om'ia sup'dicta ita b'n' & in pace & lib'e & honorifice & integre, sic' meli' & liberi' & honorifice'ti' & integri' h'uer't t'p'r' Reg' H. avi mei. Ita q'd inde sing'lis annis redda't m̃ ii. marc' auri ad festu' s'c'i Mich'. Et p'hibeo ne quis eis sup' hoc aliqua' injuria' v'l c'tumelia' faciat sup' x. li' forisfacture.

" T.—T. 'CANC. & WAR' fil' Ger' Cam' ap' Wint'."

HENRY, King of England and Duke of Normandy and Aquitain, and Count of Anjou: To the Bishop, Justices, Sheriffs, Barons, Ministers, and to all his faithful Londoners, Greeting: Know ye that I have granted to the Weavers of London their Guild, to be had in London, with all the liberties and customs which they had in the time of King Henry my grandfather; and so that no one but they intermeddle within the City concerning their ministry, and unless he be in their Guild; neither in Southwark, or in other places appertaining to London; otherwise than was used to be done in the time of King Henry my grandfather. Wherefore I will, and firmly command, that they may be everywhere lawfully treated, and have all the aforesaid, as well, and in peace, and freely, and honourably, and wholly, as they best and more freely, and honourably, and wholly had, in the time of King Henry my grandfather. So that they yield therefore every year to me Two Marks of gold at the feast of St. Michael. And I forbid that any one do unto them thereupon any injury or grievance, upon the forfeiture of Ten Pounds.

Witnesses. — T. the CHANCELLOR, and WARIN FITZ-GERARD the Chamberlain, at Winchester.

This document is highly interesting from its antiquity, and from its being attested by the great Churchman, Becket, who was made Lord Chancellor in 1157, soon after which date, probably this charter was granted. The other witness, Warine Fitz-Gerard, was Chamberlain as late as the reign of King John, who bestowed the hand of his daughter Margaret Fitz-Gerard, then the widow of Baldwin de Rivers, upon his favourite Soldier of Fortune, Fulke de Breante, who is the "Philip Faulconbridge" in SHAKSPEARE'S play, *King John.*

Exhibited by the WORSHIPFUL COMPANY OF WEAVERS.

A GRANT of ARMS to the WORSHIPFUL COMPANY of TALLOW CHANDLERS ("*Chandèliers de Suyf*") by JOHN SMERT, Garter King at Arms, A.D. 1456.

A TOUS presens et aduenu qui ces p̃ntes Lettres verront ou orront Jehan Smert aut̃ment dit Gartier Roy Darmes du Royaume Dangleterre salut & toute humble recommendac̃on. En toutes Regions Royaumes & pays aeste de tous temps et encores est de p̃ñt notoirement use & acoustume que principalment et en chief les Citez bonnes & Notables co̅munaultez et consequèment le compaignies et fraternitez des Marchans Artificiers & Mestiers et Chūne disceulx separeement et aparsoy ont enseignes en signe de nobles Armes et de Blason separees les unes des autres pour mettre en leur seel dont ilz ont acoustume de user en leurs Co̅uns affaires et semblablem̃t en bannieres estandars & pennons quilz portent et mettent auant en leurs notables festes et assemblees tant en sainte eglise pour venerer et decorer les lieux ou est fait & celebre le diuin sūice et en leurs Maniors & lieux co̅uns ou ilz tiennent leurs co̅unicacons & consaulx co̅e en ostz et cheuanchees Darmes quant le cas le requiert. Ores est vray que John Priur John Thirlow William Blakman & Richard Grenecroft Gardiens Jurez et plusieurs autre notable hommes Du Mestier & de la compaignie des chandeliers de Suyf en la Cite de Londres sont venuz par deurs Moy le dit Gartier pour et on nom de toute leur confraternite disans que leur dit Mestier est luy des membres dicelle cite aiant gardiens Jurez & autres officiers auctorisez de faire constituer et mettre entre eulx Rigles & bonnes ordonnances sur le fait dicellui mestier tout separeement des autres. Pour laquele chose besoing leur est dauoir en et pour I cellui Mestier ainsi que ont les autres compaignies & Mestiers de la d̃e cite leurs armes enseignes et Blason distingueement a pareulx et separez des autres dont jusques ap̃ñt nont en aucune prouision Requeran. A celle auoir par moy le dit Roy darmes treaffectueusement et a grant instance. Pourquor moy considerant leur desir estre honneste & honnourable par vertu. de lauctorite et pouoir annexez et attribuez a mon dit office de Roy darmes ay deuise ordonne et assigne a la d̃e compaignie et confraternite des chandeliers de Suyf en la d̃e Cite de Londres pour eulx et leur successeurs comonitement a tousiours les enseignes Armes & Blason en la maniere qui sensuit. Cest Assauoir ung eseu de six pointz dasur et dargent a trois coulombs de mesmes Membrez de gules portans chūn en son bec ung Ramceau d'oliue dor. Et le tymbre sur le heaulme ung Angel assis sur une nuee entretenant la Teste de Saint Jehan Baptist en une plateyne dor les elles & garnissure de mesmes emantele de gules double dermines si comme la picture en la marge cy deuant le demo estre. En tesmoing de ce je Gartier Roy darmes dessusnome ay signe de ma main et seelle de mon seel ces p̃ntes. Fait et donne le xxiiij^{e} jour de Septembre Lan de grace Mil C.C.C.C. cinquante six.

GARTER.

CONFIRMATION by WILLIAM CAMDEN, Clarenceux King of Arms, of the GRANT of ARMS to the WORSHIPFUL COMPANY of TALLOW-CHANDLERS, by Garter King at Arms, in 1456.—Dated 1602.

TO all and Singuler Persons to whom these p̃nts shall come William Camden Esquire alʒ Clarenceux King of Armes of the South East and West part of this Realme of England from the River of Trent southward sendeth his due coñendicõs and greeting. Knowe yee that aunciently from the begyning yt hath byn a custome in all Countryes and Coñon-wealthes well governed that the bearing of certeyne Markes in Sheilds coñonly called Armes, haue byn euer the onely signes and demonstracõns wherby not onely Noble familyes and kyndreds haue byn knowen; but the coñunaltyes, Brotherhoods, and Companyes of every falculty and Mistery in famous Townes and Cittyes, haue likewise byn distinguished the one from the other, and accordingly marshalled, and placed with their Banners, Standerds, and Penons in all publike feasts, and other solempne assemblyes as their worthynes and auncienty did require. Amongst the which number for that I fynde the Guylde or Company of Tallowe-Chaundlers of London to be very auntiently honõred with Armes, and graced with woords of good respecte according to the necessary use of their Trade which not any coñon-wealth can want, I have upon sight of their Lr̃es Pattente bearinge date the xxiiijth day of September Anno Dnj 1456 tempore Edw 4 and at the instant requests of Thomas Lambert, Edmond More, John Hankinson, Thomas Evans and Randall Carter, now M^{r} and Wardens of the saide Company, and sondry othe^{s} their Assistaũce in the name of the rest of the saide Societye confirmed their saide Coat of Armes as it was first gyven; corrected their Creast and for furder ornament added two supporters being Angells crowned with starrs in token of light, wherof their Mistery is a beautyfull imitacõn. All which Armes and Creast therfore with the supporters, as they are depicted in the margent I the saide Clarencieux King of Armes, doe by power, and aucthority of my office, to mee gyuen under the great seale of England confirme, gyue, graunt, and allowe unto the saide Company and to their successors for euer; And that it shalbe lawfull for them to use, beare, and shewe forth the same in their ensignes, Banners, Pennons, and streamers, at all tymes, and in all places both by water and land, as hath byn accustomed, and to take their place, after their auncienty at all feasts and other solempne pceedings as the xvijth company of this honorable Cittye wh I fynde according to the date of their Pattent to be aunciently recorded In wittnes wherof I the saide Clarencieux haue hereunto sett my hand and seale of office the xxixth daye of Januarij in the xlvth yeare of the raigne of our soveraigne Lady Elizabeth by the grace of God Queene of England ffrance, and Ireland defender of y^{e} faith An^{o} Dni 1602.

GUILIELMUS CAMDEN, Clarenceux Rex Armorum.

Around the margin of the Confirmation are several coats of arms. On the top are seven shields, bearing the arms of "Tho. Lambert; Edm. More; Jno. Hankinson; Tho. Westwood; Ric. Glyd; Hugh Ingram; Tho. Armestrong." On the sinister side are four coats of arms, viz. —"Alic. Booth; Ric. Craford; Cuthbert Lee; Rog. Pryre." At the foot is written, "Theis Armes in the border have ben entred sythens for ornament at the request of y^{e} p'ties of whom some have pattents others beare them by tradicion.

"W. SEGAR, Norroy King of Armes."

The Arms, Supporters, and Crest of the Company are richly emblazoned, and one of their mottos is given, QUÆ ARGUUNTUR A LUMINE MANIFESTANTUR.

" Entred in the visitation of London made 1634.

" HEN. ST GEORGE, Richmond."

Exhibited by the WORSHIPFUL COMPANY OF TALLOW-CHANDLERS.

A LETTER of WILLIAM of WYKEHAM, addressed to John Lord Cobeham, the King's Ambassador at the Court of Rome, time of Edward III., A.D. 1367.

" Trescher sire, veulliez sauoir q̃ yce dymenge ie enuoiay p^r Caval, le vallet Symond Bochel, qi vynt a moi a Shene, ou ie lui parlay de leschange dont vous sauez; et yce Lundy il enuoit vn vallet deuers Parys, & lui ad charge qil y soit oue toute la haste qil purra per la dite cause. Et le dit Symond ou Barthu Spifanie son piere enuoieront deuers leur compaignons queu part q̃ le pape sra de vous faire p'stement paier la some dont estoit parle entre nous; issuit qil neu busoigne mie q̃ vous aillez ne enuoiez deurs Parys p^r celle cause, car seurument vous trouerez le dit paiement deuant vous en les mains de ditz compaignons, quel lieu q̃ le pape sra troue.

" Trescher sire, Liu Seint esperit vous veulle garder en sanitee. Escr a Shene, en gnde haste, yce Lundy. Sur mon departir.

" WILLM DE WYKEHAME.

" A mon t'sch amy Johan Seign^r de Cobeham."

TRANSLATION.

" My very dear Lord, be pleased to understand that this Sunday I sent for Caval, the confidential messenger of Symond Bochel, who came to me at Shene, where I spoke to him about the remittance of which you are aware; and this present Monday he is sending a confidential messenger to Paris, and has charged him to be there with all the haste he can for the said purpose. And the said Symond, or Bartholomew Spifanie, his father, will send to their partners to cause the sum which was spoken of between us, to be immediately paid in whatever place the Pope may be; also that there is no need that you should go or send to Paris on this account, for you will certainly find the said payment before you in the hands of the said partners, whatever be the place where the Pope shall be found.

" My very dear Lord, may the Holy Spirit be pleased to keep you in health.

" Written at Shene, in great haste, this present Monday. At the moment of my setting out.

" WILLIAM OF WYKEHAM.

" To my very dear friend, John Lord Cobham."

The explanation of this curious document, which is given in *fac-simile* in the *Archæologia Cantiana*, vol. I, 1858, is furnished by Mr. Charles Wykeham Martin, M.P., who refers it to the mission of Lord Cobham to the Pope, Urban V., then at Avignon, 1367. The apparent mystery of the letter is explained by the help of Froissart. The most important prisoner taken at the battle of Poictiers, was John the King of France, for whose ransom Louis Duke of Bourbon was one of the forty hostages sent to England when King John was restored to liberty in 1360, who, however, died at the Savoy Palace, April 8, 1364, having returned to London. The Duke of Bourbon had been allowed to return on his parole to France, and whilst he was there it appears that the see of Winchester and chancellorship became vacant. To these posts King Edward III. wished to promote his chaplain, the famous William of Wykeham, but a difficulty arose from the Pope claiming to make the appointment of bishop. "Quand icelui office de chancellerie et le dit eveché furent vacans, tantôt le roi d'Angleterre, par l'information et prière du dit Wikans, escripst au duc de Bourbon qu'il voulsist tant pour lamour de lui travailler, qu'il allât devers le saint pere le pape Urbain, pour impetrer pour son chapelain l'eveché de Wincestre, et il lui seroit courtois a sa prison."—FROISSART. The chronicler then proceeds to say, "When the Duke of Bourbon received the messengers with the letter of the King of England, he was much pleased, and explained to the King of France what the King of England and Sir William (Wykeham) wanted him to do. The King advised him to go to the Pope. The Duke, therefore, with his attendants, immediately set out, and travelled until they came to Avignon, where Pope Urban resided, for he had not as yet set out for Rome. The Duke made his request to the Holy Father, who directly granted it, and gave him the bishopric of Winchester to dispose of as he should please. And if he found the King of England courteous and liberal as to his ransom, he was very willing that Wykeham should have this bishopric." The result of the Duke's intercession was that a sum of ten thousand crowns was paid for him, probably by Wykeham himself, as an instalment for the forty thousand crowns to which his ransom was reduced. The acquittance for the former sum is given in RYMER'S *Fœdera*, vol. VI, p. 581;

"*Acquictantia pro Duce de Burbon.*

"Le Roi a nostre treschere cousin Loys Duc de Burbon & Counte de Claremount, Saluz.

"Comme par vos lettres ouvertes sealles de Vestre seal vous nous soiez tenuz & obligez en Quarrante milles escuz (dont les deux valent un Noble de nostre monoie d'Engleterre), a paier ascerteins lieu et Termes, sicome en vos ditz lettres est plus lorgement compris:

"Nous confessons en pure verite que nous avons receuz & countee de vous Dys milles escutz tieulx come dessus, par les mains de Kavall Paff, attourne Simond Bochel, Marchantz de Luk, en deduction & rebat & partie de paiement de la somme de Quarrante mille escuts devant ditz, &c.

"Don par tesmoignance de nostre grant seal a nostre Palays de Westm le vi jour de Decembre."

It appears, therefore, that the person who pays the money to the English Monarch is

the same Caval, attorney of Simon Bochet, who are both mentioned in Wykeham's letter to Lord Cobham, the facts thus gathered from three separate sources all fitting into one transaction. The great ecclesiastic was born 1324, and died in 1404.

Exhibited by SIR EDWARD DERING, BART.

A ROLL of ARMS, on Vellum, 12 feet in length, and 10 inches in breadth, compiled about the year 1337 (11th Edwd III.), containing 167 Coats of Arms, emblazoned with the names of the owners, and heraldic description of the arms underneath the Shields.

The roll commences with "L'Empereur," "Le Roy d'Angleterre," "Le Roy de Fraunce," and after specifying 42 Sovereigns, and their arms, contains the names and arms of 25 English Earls, 5 Scotch Earls, and 95 names of note of that period. It was printed in 1834, in the *Collectanea Topographica et Genealogica.* (Vol. II.)

Exhibited by STACEY GRIMALDI.

AN ADMINISTRATION of the Prerogative Court of Canterbury, dated Dec. 31, 1590, time of ARCHBISHOP WHITGIFT, with his Seal attached. In the upper compartment of the seal is a representation of Our Saviour at the age of twelve years, "in the Temple, sitting in the midst of the doctors, both hearing them, and asking them questions."—*St. Luke*, ii, 46. The legend round the seal is [SIGILLUM] CURIÆ PREROGATIVÆ JOHANNIS WHITEGIFTE, DEI GRATIA CANT[UARIENSIS ARCHIEPISCOPI]; the letters between brackets have been broken off the seal. The escutcheon at the base bears the arms of the See of Canterbury impaling those of Whitgift, viz. (argent) on a cross humetté, flory-de-lys (sable), four bezants; this was the coat of arms granted to the Archbishop by Dethick, Garter King of Arms, July, 1588.

John Whitgift was born in the year 1530, at Great Grimsby, co. Lincoln, in which seaport his father was a merchant. In 1565 he was appointed chaplain to Queen Elizabeth; he became Dean of Lincoln in 1573, Bishop of Worcester in 1574, and succeeded Dr. Grindal in 1583, as Archbishop of Canterbury. He died Feb. 29, 1603–4, and was buried at Croydon, where he had founded a hospital, or alms-house, for a warden and twenty-eight poor brethren and sisters, who must be decayed housekeepers belonging to Croydon, or Lambeth. Fuller calls Archbishop Whitgift "one of the worthiest men that ever the English hierarchy did enjoy." Queen Elizabeth used to speak of him as her "little black husband."

Exhibited by the REV. GEORGE HONYWOOD DASHWOOD, M.A.

LETTERS PATENT, under the Sign-manual and Great Seal in red wax, of Rudolf II., Emperor of Germany, dated at Prague, May 4th, 1592, containing a grant of Arms, of the additional name of Von Hohenberg, and of all privileges of nobility, to the Brothers Pantaleon, Peter, Michael, and James Péschon.

The arms, which are beautifully illuminated in the centre of the patent, may be blazoned thus:—Party per fess. In chief, per pale, the dexter half bendy sinister of four, argent and gules, the sinister bendy of as many, or and sable. In base a dolphin embowed in waves of the sea, all proper.

Crest.—Out of a *royal* crown Or (so in the Grant) on a full-faced helmet, vizor down, silver, mantled on the dexter side or and sable, on the sinister argent and gules, two eagles' wings, that on the dexter party per bend or and sable, that on the sinister per bend sinister argent and gules. From the preamble it appears that the grantees were merchants who had rendered services to the Emperor.

LETTERS PATENT, under the Sign-manual and Great Seal of Charles VI., Emperor of Germany, dated at Vienna, February 9, 1716, containing a grant of the privileges of nobility of the Empire (Reichs-ritterschaft) and of Arms to Peter Frederick von Klerff, an Officer of the Aulic Council during twenty years. His grandfather, who had served as lieutenant in the forces of the Emperor Ferdinand II., had been severely wounded in several actions, and distinguished himself at the siege of Magdeburg. This patent is engrossed in a very bold German hand, on ten leaves of vellum, 13 by 10½ inches, folded bookwise, and handsomely bound in crimson velvet; the cord of gold twist from which the seal depends being passed through the fold of each leaf. The sixth leaf *recto* is occupied by an illumination of the coat and crests granted. A miniature of the Emperor appears in a medallion, which is placed on the upper border of the illumination, and is surmounted by the imperial crown, and supported by two black eagles of Austria. Nine small shields, bearing the arms of the different dominions of the Monarch, are suspended in a kind of festoon from the medallion.

The following is the blazon of the insignia granted:—

Quarterly 1 & 4. Argent an eagle displayed sable, crowned or, membered gules.

2 & 3. Per pale gules and argent a rose counterchanged. Crests.—Dexter, out of a coronet surmounting a helmet in profile mantled argent and sable an eagle as in the arms. Sinister, out of a similar coronet surmounting a similar helmet mantled argent and gules, a demilyon gules crowned or, holding in his dexter paw a rose as in the coat, slipped proper.

A small VELLUM ROLL, containing the pedigree of JOHN HATT, of London, Attorney of Guildhall, A.D. 1634, illustrated with various shields of arms, emblazoned in their proper colours.

The following note is at the commencement of the pedigree:—

"It dooth apeere by diuers deeds, writings and monuments, that the Ayncestores of this Richard Hatt have continewed genteslmen and lived in Leckampton in the Coun' of Barkshier A° the sixt of King H. the 8th & there doo still Remaine."

The arms and crests are beautifully emblazoned at the foot of the pedigree, and may be thus described:—Arms, quarterly argent and gules on a bend sable three chaplets or. Crest, A falcon's head quarterly argent and gules between two wings expanded sable. Under the arms is this note, "The coppie of this Descent with the Armes Creaste and matches, that by the direction of Thomas Thompson Esquier, Lanckaster Herald of Armes, as it is entred in the Visitation of London made by S Henry St George Richmond Herald Anno 1634, and Norroy King of Armes, and Remaneth upon Recorde in the office of Armes, and now Drawne and Paynted, finished this second of August 1640 by me John Taylor."

LETTERS of NOBILITY, under the Sign-manual of Louis XIV., for Simon Vollam. Dated at Versailles, in the month of May, 1685. Vollam, according to the recitals, was a native of Lille in Flanders, and had been of service to the King as an engineer since 1667, when, after the capture of that place at the beginning of the war with Spain, he was employed in constructing the citadel of that town. He was afterwards employed on the fortification of Douay, Oudenarde, Tournay, and other towns in the Low Countries. His talents were not confined to military engineering, for he was consulted upon the aqueduct by which the waters of the Eure were brought to Versailles. As a reward for the services he and his descendants are ennobled; he receives the title of Esquire, and is made capable of rising to all degrees of Knighthood. A licence to bear the coat of arms, emblazoned on the face of the patent, is added. Azure, a chevron or, between three wings silver. Crest, out of a wreath of the colours, a demy griffin segreant or, winged argent (*sic.*). Supporters, two griffins, as in the crest.

A SIMILAR GRANT, under the Sign-manual of Louis XV., Versailles, March, 1754, to Charles l'Écuyer, son of an architect of that name, and himself controller of the King's buildings at Versailles. The warrant for the coat granted (gules a fesse or between 3 mullets argent) is annexed to this patent, under the hands and seal of Louis-Pierre d'Hozier, Judge of Arms and Grand Genealogist of France, who appears to have been a grand-nephew of Pierre d'Hozier, the celebrated herald, and one of the editors of the *Armorial Général de France.*

TWO GENEALOGICAL TABLES OF DESCENT, showing the "seize Quartiers nobles," or proofs of descent for four generations, from the sixteen great-great grandfathers and mothers, all noble, that is, of families entitled to bear arms. Such a proof of descent was necessary for admission to several orders of knighthood, offices at court, and religious foundations on the Continent. The Statutes of the Garter, as interpreted under Henry VIII., required *three* descents only, of name and arms, both on father's and on mother's side.

Both tables on parchment, with all the sixteen shields of the ancestors, and that of the person whose quarters are exemplified, handsomely emblazoned.

The first contains the sixteen quarters of the Baron Alexander von Mönnich, Counsellor of the Royal Court of Appeal at Prague. The accuracy of the pedigree is attested "upon their country and noble word," under the hand and seal of two noblemen, Antony Ernest, Count of Sternberg and Rudelsdorff, and John Frederick Leopold von Claussnitz and Treschen, with a notarial attestation of their seals and signatures, dated at Breslau, April 28th, 1747. Drawn up in German.

The second is the genealogical table and "the 16 noble and capitular quarters" of the noble lady Maria Carolina Sophia Hora de Oczelowitz, and is certified much as the former table by four noblemen of the Netherlands, as an exact copy of a similar table proved at Prague, 18th April, 1798. This certificate is dated at Vienna, 14th December, 1802.

Endorsed is a memorial of the registration of the Table in the proper Heraldic Archives, under the hand and seals of the Chevalier Charles John Beydaels, Seigneur de Zillaert, Toison d'Or, King-at-Arms, &c. &c., dated Vienna, December 17th, 1802. The first seal is of the private arms of the Chevalier, with two bâtons in saltire behind the shield. The second that of his office, the Eagle of the Empire, supporting his breast a shield tierced in pale. 1. Austria. 2. Lorraine. 3. Burgundy (ancient). The legend is, SIGILLUM MUNERIS CONSIL, PRIMI ARMORUM REGIS DICTI AUREI VELLERIS IN BELGIO. This document is in French.

A SIMILAR TABLE of the 32 Quarters of Charlotte Louisa Anna von Steinsdorff, without date, but apparently drawn up about the end of the last century. The lady's father was Privy Counsellor to the Margrave of Baden-Baden.

Exhibited by J. JACKSON HOWARD, LL.D., F.S.A.

THE TIMES NEWSPAPER of January 28th, 1793; giving an Extract from a private letter from Paris, by a Gentleman who was a spectator of the Execution of Louis XVI.

"I have been a spectator of one of the most tragical sights that ever my eyes witnessed; but the circumstance was of too much importance to allow me to be absent from the spectacle. Upwards of 60,000 horse and foot were on duty.

"The Mayor's carriage being arrived at the place of execution, drew up close to the scaffold. The two executioners approached the coach. The King and his Confessor then got out of it. The King, on mounting the scaffold, instantly took off his stock himself, as well as his great coat, and unfastened his shirt collar; his hair had been clubbed up close, like an Abbé's, in order that no indignity might be offered him, or that it should occasion delay by

hanging loose, The executioner went to tie up his arms, which the King recoiled at; but it was soon done. The executioner then took up a large pair of scissors to cut off his hair. The King appeared mortified at what was doing, and said, 'I have put all right.' The executioner however cut the hair off. His Majesty then said, 'I pardon my enemies—May My death be useful to the nation.' The executioners then placed him to be beheaded; The King recoiled, and said—'Another moment, that I may speak to the people.' The *Aide-de-Camp* to the Commandant, *Santerre*, then said to *Henri Sanson*, the executioner, 'Do your duty.' The wedge then slipt, and his head was instantly off. Two minutes after the head was shown to the people, and, with the body, thrown into a long basket, and taken to the Church-yard of S^t^. Magdelaine, where it was immediately buried.

"The time of the arrival of the carriage at the scaffold, to the King's mounting, was precisely ten minutes, and six minutes after he was executed; for very particular orders had been given, that as little time as possible should be employed in the execution. In nine minutes after, the body was removed.

"From a particular acquaintance with some of the Municipal officers, I learn, that, on the Thursday preceding the execution, the King was permitted to see the Queen, for the first time for a month. It was in the presence of six Municipal officers. Louis said to the Queen—'I am told the Convention has condemned me to death.—I exhort you to prepare yourself for the like fate. I pray you to bear up the minds of our children to meet the like sacrifice, for we shall all be victims.'

"A dead silence reigns in the public streets of Paris; but all the playhouses are open, and the city is illuminated every night, as if the French wished to make their wickedness more visible."

No. 16285. London Gazette Extraordinary, Tuesday, August 15, 1809; containing despatches from Sir Arthur Wellesley, giving an account of the Battle of Talavera.

The Times, March 9th, 1807, containing an account of the Battle of Eylau.

Part of The Times, Extraordinary, March 16, 1814; Defeat, by Marshal Blucher, of Buonaparte at Laon.

The London Gazette, Extraordinary, June 22, 1815; Despatch from Field-Marshal the Duke of Wellington, K.G., announcing the defeat of the French army at Waterloo.

The Suffolk Chronicle, August, 1816; Capture of Algiers by Admiral Lord Exmouth, G.C.B.

Exhibited by John Burkitt, *Member.*

BOOKS AND BOOK-BINDINGS.

" For he would rather have, at his bed-head,
A twenty books, clothèd in black or red,
Of Aristotle, or his philosophy,
Than robès rich, rebeck, or saltery."

CHAUCER, *Canterbury Tales.*

" Here were editions esteemed as being the first, and there stood those scarcely less regarded as being the last and best . . . . One was precious because it was a folio, another because it was a duodecimo; some because they were tall, some because they were short; the merits of this lay in the title-page, of that in the arrangement of the letters in the word Finis. There was, it seemed, no peculiar distinction, however trifling or minute, which might not give value to a volume, providing the indispensable quality of scarcity, or rare occurrence, was attached to it."

THE ANTIQUARY, *Vol.* i, *Chap.* 3.

THE following specimens were exhibited from the Collection of the late MR. GEORGE OFFER :—

JULIUS CÆSAR, HISTORIALE, folio. A very early French translation of the *Commentaries*, supposed to be of the 12th Century; on vellum, richly illuminated. " The Invasion of England; The Wheel of Fortune; The Death of Cæsar," &c. Excepting the stain on the first three leaves it is in fine preservation. Bound in Morocco by Falkner.

CAXTON'S GOLDEN LEGEND. The splendid edition of 1483; the finest book that Caxton published. Folio, morocco, a few leaves missing. WILLIAM CAXTON was born 1410, died 1492. His first work was a translation of a French book, and called " The Recuyell of the Historyes of Troye," which he printed in 1471, at Cologne. The " Game and Playe of the Chesse," was the first book which he printed in England, in 1474.

A BIBLE, 4to, 1594. The Genevan, or " Breeches " version. In a singularly high raised embroidered binding, and fine state of preservation.

The Ironmongers' Company possess a "Breeches Bible," published by Christopher Barker, the Queen's Printer, in 1678, at London; it has the passage in Genesis III, 7, "and they sewed figge tree leaves together, and made themselves breeches."

A Hebrew Bible, on rollers, in a carved oak case. An exquisite specimen of fine, distinct, but very minute Hebrew characters; each page is two inches and a half long, by one inch and an eighth wide.

The Shepherd's Kalender, folio, 1631. A fine and perfect copy of this rare course of education. The edition of 1503 sold for £180. It is full of curious woodcuts. "The Ten commands of the Devill." In the Lord's Prayer, "And let us not be led into temptation;" "All the wonders seen by Lazarus while dead;" "Influence of the planets over the body," &c.

Book of Hours. Finely printed on French vellum, by G. Hardouyn, without date, with missal; painted illuminations heightened with gold. A noble specimen of the union of printing and painting, as used in these devotional books.

A Horn Book; or, Battledore of the time of Queen Elizabeth. The Lord's Prayer is of the same translation as in our early primers, instead of "lead us not," it is, "let us not bee ledd into temptation."

Bishop Morton's New Testament, very small, for the pocket; printed at Edinburgh, 1683. Bound in silver filigree, with initials on cover. Autograph on title. A beautiful and rare little book.

Thomas Morton was born 1565, died 1659. He became Bishop of Chester in 1615; of Lichfield and Coventry in 1618; and of Durham in 1632. He was a man of great learning and piety. His chief work was his *Apologia Catholica.*

An English Psalter, 1642, bound in embroidery by the Nuns of Little Gidding, county Huntingdon. In the finest preservation, in a leather box, lined with silk.

An Original Hebrew Marriage Certificate, and a Gat, or writing of divorce, as used by the Jews from the time of Ezra; written in twelve lines, in allusion to the Twelve Tribes of Israel.

The Pilgrim's Progress, in nine languages. The English first complete edition, in beautiful preservation, 1679. These translations are in Bengalee, Arabic, Greek, Hebrew, Canarese Malagacy, Caffre, Otaheite, and Chinese; and it has been rendered in every European language; also in Phonetic English, of which a specimen is given.

John Bunyan was born 1628, died 1688. He wrote the *Pilgrim's Progress* during a twelve years' captivity in prison.

HEURES A L'USAGE DE ROMME, 1488, par Simon Vortre. A very charming specimen in immaculate condition. The pureness of the vellum, the brilliancy of the type, and the delicacy of the wood engravings, of the Dance of Death, &c., render this volume peculiarly interesting.

TWO JEWISH PHYLACTERIES, on strips of leather, with finely written portions of Scripture, in small boxes. Worn by Jews when praying.

A SCAGLIOLA of the Roman Matron, found in the ruins of Herculaneum; formerly in the Cabinets of De Pastre and Denon.

A PORTRAIT OF M. BUKINGER, born without arms or legs, but who by the aid of instruments drew this portrait, with numerous ornaments. Every hair of his fine wig is composed of minute writing, containing Psalms, the Lord's Prayer, &c. The inscription gives an outline of his life, his marriages, and the extraordinary number of his children.

"A declaration of CHRISTE and his OFFICE, compylyd by Johan Hoper, anno 1547. Pryntyd in Zurych by Augustyne Fries 8º in roman characters." A most choice presentation copy, having an inscription on the title page in the hand of the venerable martyr, "Veteri ac fido Amico suæ Joannes Holesersh Londini agenti Joannes Hoperus Dak." In the original vellum wrapper. With it is bound GARDINER'S *De vera obedientia*, with a preface by E. Bonner, Rome, 1553. "Contentes. The kinge sup̃me heed of y^e^ church—and other w^e^ these incarnate deuilles impudently goo about to subuerte at this day."

JOHN HOOPER, originally a Cistercian monk, became a Protestant, and in the reign of Edward VI. was created Bishop of Gloucester, 1550; refusing to recant his opinions when Queen Mary came to the throne, he was burnt at the stake at Gloucester. His work, noticed above, was printed the year after Luther's death.

STEPHEN GARDINER, born 1483, was Secretary to Cardinal Wolsey, and became Bishop of Winchester, in which character he is introduced by SHAKSPEARE in his *Henry VIII.* The treatise alluded to above was written to defend the King's divorce from Katherine of Arragon. On the accession of Mary, Gardiner became Lord High Chancellor; he persecuted the Reformers with great severity, and died in 1555, his last dying expression was, *Erravi cum Petro, sed non flevi cum Petro.*

EDMUND BONNER was Chaplain to Henry VIII., and pleaded for his divorce from Queen Katherine. He was a friend of Thomas Cromwell, by whom he obtained the post of Ambassador to the Courts of France and Denmark, and also to the Pope. He was made Bishop of London in 1539; was deprived of his see in the reign of Edward VI., and imprisoned, but restored by Queen Mary, in whose reign he persecuted the Protestants. At Queen Elizabeth's accession he denied the supremacy, for which he was again "unbishoped," and sent to the Marshalsea prison, where he remained for ten years, till his death in 1569.

Exhibited by GEORGE OFFER.

A fine perfect copy of the NUREMBURG CHRONICLE, "Historia totius Mundi, ac descriptione Urbium." Date 1456. "A History of all the World, with a description of the Cities." It is in fine preservation, and profusely illustrated by cuts, which are extremely curious, in the style of Albert Durer, who was born at Nuremberg in 1471, fifteen years after the date of the Chronicle, and he was probably a pupil of the Master who designed the illustrations.

A fine illuminated "CHRONICLE of the CANONS REGULAR of REICHSBERGE." On the cover are the initial letters, and date,—

D A P P M R

*

M D C L.

This book is a beautiful specimen of the Illustrated Manuscripts of the XVIIth Century.

Exhibited by GEORGE LAMBERT.

The following SPECIMENS, from the Collections of Felix Slade, Esq., were selected as curious and rare examples of Printing, from the XVth to the XVIIth Centuries:—

LA MER des HISTOIRES, 2 vols., 4to. Lyons, J. du Pre, 1491.

A fine specimen of early typography, with rubricated capitals, and woodcut title. Bound in red morocco, by Bauzonnet.

INCIPIT PASSIO SANCTI REYNRHADI; Martyr and Hermit. 4to, 1496.

A fine specimen of black-letter printing. Bound in green morocco, the sides gilt and blind tooled.

DE PLURIMIS CLARIS SELECTISQUE MULIERIBUS, par Fratris Jacobi Philippi Bergomensis, 4to, Ferraria, L. de Rubeis, 1497.

A beautiful specimen of Italian typography, with fine woodcut title, initial letters, and portraits; many of the latter of well-known individuals. This copy is bound in olive morocco by Capé. A description of this work, with fac-similes of several of the woodcuts, will be found in Nos. 8 and 9 *Le Cabinet de l'Amateur*, 1861. Didot, Paris.

ARISTOPHANIS COMEDIÆ NOVEM, folio. Venetiis, apud Aldum, 1498.

A beautiful specimen of Greek type-printing, and in the finest condition. It is bound in brown morocco, with gilt panelled sides, old style, by Bedford.

HYPNEROTOMACHIA POLIPPITI, folio. Venetiis, apud Aldum, 1499.

A fine tall copy of the first edition of this very curious and beautiful work, with woodcuts, "of which none others in the 15th Century can bear a comparison." See JACKSON'S *Wood Engraving*, 1st edit., pp. 264–72.

FIORETTO et VANTO de PALADINI.

A very rare specimen of Italian 15th Century typography, with fine woodcut title. Bound in olive morocco, by Bedford.

RATIONARIUM EVANGELISTARIUM omnia in versa imaginibusque quam mirifice complectens, &c., small 4to, *s.l.* 1508.

A curious specimen of early Gothic printing, and in beautiful condition; the woodcuts, representing the Evangelists and their symbols, are similar in character to those of the Block-book, entitled "Ars Memorandi." A second edition in round letters was published in 1510, *vide* Brunet, i, 192; Heinichen, 394, 398.

SPIEGEL der NATURLICHEN HIMLISCHEN, und Prophetischen Schurgen, &c. Leipsig, 1522.

A curious specimen of early wood engraving.

LES SIMULACHRES et HISTORIÉES faces de la MORT, autant elegammèt pourtraictes que artificiellement imaginées. Lyons, 1538.

The first edition of the celebrated *Dance of Death*, designed and, probably, engraved also on wood by Holbein. Vide *Dance of Death* by DOUCE and JACKSON, *Hist. Wood Engraving*, 1st edit., 396–438.

LIBRO NUOVO d'imparare a scrivere tutti sorte lettere, antiche et moderne, di tutte nationi, 4to. Rome, 1544.

A very curious specimen of letterpress printing, the numerous examples being engraved on wood.

HEROLOGIA ANGLICA, by H. H., folio. London, circa 1620.

Containing Lives and Portraits of famous Englishmen, who flourished from the year 1508

to 1620. This fine and perfect copy is in the binding of the period, highly gilt in a bold style, and has the initials H. C. on the panels.

Les Sainctes Prieres de l'Ame Chrestienne, 12mo. Paris, P. Moreau, 1631.

Printed entirely from copperplates, text and illustrations. The borders round the pages are beautifully designed and executed.

Chi Fra Francisca di Bologna, small 8vo. London, Whittingham, 1858.

A privately printed book, and a fine specimen of the Chiswick Press; bound in green morocco by Holloway. Presentation copy from Mr. Panizzi, the author.

Exhibited by Felix Slade, *Member.*

"The Newe Testament of Our Saviour Jesus Christ,

The pearle which Christ commaunded to be bought,
Is here to be founde, not els to be sought.

Imprinted at London
by Richard VVatkins
1565."

This volume, which is in black letter, is in an embroidered cover, evidently a restoration of the original in 1577. On one side, in raised letters, is inscribed, "This Testament was new bound & embroydered in the year of our Lord, 1704.

Mr { John Brookes / Henry Hale } Wardens."

Exhibited by the Worshipful Company of Brŏderers.

Prayer Book of Lord William Howard, created Baron of Effingham, 1553, Admiral of England, Lord Chamberlain to Queen Elizabeth, Father of the Earl of Nottingham, who was General of Elizabeth's Fleet against the Spanish Armada.

Lord William Howard, eldest son of Thomas, second Duke of Norfolk, by his second wife, Agnes Tilney, was employed in the reigns of Henry VIII., and Edward VI., on several foreign embassies, and was the first ambassador from this country to the Court of Russia. In

the 1st year of Queen Mary he was created Lord Howard of Effingham, and in the same reign a Knight of the Garter. He was Lord Chamberlain and Lord Privy Seal in that of Elizabeth. He died in 1573, leaving by his second wife Margaret, daughter of Sir Thomas Gamage, of Coity, two sons, of whom the second, Sir William Howard, of Lingfield, co Surrey, is ancestor of the present Earl of Effingham, and the eldest son Charles, was the celebrated Commander of the English Fleet against the Spanish Armada. He succeeded his father as second Lord Howard of Effingham. In 1574 he was made a K. G., Lord Chamberlain, and in 1585 Lord High Admiral; in 1597 he was created Earl of Nottingham.

Exhibited by REV. J. N. HARRISON, M.A.

A HORN-BOOK, found behind the wainscot of an ancient house in Fenchurch-street, 1858.

SHAKSPEARE, in his *Love's Labour's Lost*, makes his "fantastical Spaniard," Armado, ask the Schoolmaster Holofernes,—

"Monsieur, are you not letter'd?"

The answer is anticipated by the quick-witted page, Moth,

"Yes, yes; he teaches boys the horn-book."
Act v, *Sc.* 1.

"To Master John, the English maid
A horn-book gives of gingerbread,
And that the child may learn the better,
As he can name, he eats the letter."
PRIOR.

The alphabet in the Horn-Book was sometimes called the "abece," and also a "Criss-crosse-row," when it commenced with a cross.

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A.

A HISTORY of MEZZOTINT; with specimen by PRINCE RUPERT.

Evelyn, in his Diary, date March 13th, 1661, says, "This afternoon Prince Rupert showed me, with his own hands, the new way of graving, called *mezzo tinto*, which afterwards, by his permission, I published in my 'History of Chalcography'; this set so many artists on work, that they soon arrived to the perfection it is since come to, emulating the tenderest miniatures."

Exhibited by RICHARD BIRKETT, *Member.*

THE CHRONICLE of COLOGNE.

"There are few ancient books," observes Mr. Dibdin, "which have been so frequently quoted, yet so rarely seen, as this chronicle;" and again, after noticing some of its contents, he continues, "The rarity of this chronicle is sufficiently attested by bibliographers, even without noticing that Hartz and Buder (according to Marchaud), who wrote expressly on German affairs, had no knowledge whatever of it, and Nandæus doubted its existence. I am disposed to think there are not three copies of it in this country; and the silence of De Bure leads us to suspect that no copy of it was formerly known at Paris." That which has chiefly given celebrity to this chronicle is a passage which it contains on the origin of the art of printing: the passage occurs at folio CCCXII, and is thus rendered by Dibdin:—

"Item, this most revered art was first discovered at Mentz in Germany, and it is a great honour to the German nation that such ingenious men were found in it. This happened in the year of our Lord MCCCCXL, and from that time till the year MCCCCL the art and what belongs to it was rendered more perfect. In the year of our Lord MCCCCL, which was a golden year, men began to print, and the first book printed was a Bible in Latin, and it was printed in a larger character than that with which men now print mass-books. Item, although this art was discovered at Mentz at first in the manner in which it is now commonly used, yet the first example of it was found in Holland by the Donatuses, which were before printed there and from thence is derived the beginning of this art, and it is now more masterly and subtile than the ancient manner was and by far more ingenious." See *Bibliotheca Spenceriana*, by THOS. F. DIBDIN, vol. III, p. 287.

A small QUARTO VOLUME, of 171 pages, with Diagrams and a Portrait of the Author, written in Latin, with a translation in German, the Latin title-page is as follows:—

Triumphans
Perpetuam Mobile
Orffyreanum
omnibus
Summis Orbis Universi Principibus Magistratibus
& Statibus
debita cum submissione
venale propositum,
unà cum
variis ejusdem effectibus per Authentica testimonia
confirmatum ab ejusdem Inventore
Orffyreo.
Arcanum Regis bonum est occultare, opera autem Dei revelare gloriosum.—*Tob*: XII, v. 8.
Typis Cassellanis excriptum anno MDCCXIX Mens. Octob.
Sumptibus Ipsius Inventoris, apud quem in arce Weissensteiniana
compactum venale prostat.

Dircks, in his *Perpetuum Mobile, or Search for Self-motive Power, during the 17th, 18th, and 19th Centuries,* published this year, 1861, refers frequently to this work.

"Innumerable have been the machines to which the idea of the perpetual motion has given birth, but the most celebrated among the moderns is the Orffyrean Wheel," of which he proceeds to give a description, and then adds,—"On giving the wheel, which rested on the two extremities of an iron axis, a slight impulse in either direction, its motion was gradually accelerated, so that, after two or three revolutions, it is said to have acquired so great a velocity as to make twenty-five or more turns in a minute; and it appears to have preserved this rapid motion for the space of two months, during which time the Landgrave of Hesse, in whose chamber it was placed, to prevent a possibility of collusion, kept his own seal on the outer door. At the end of that time it was stopped, to prevent the wear of the materials. Grævesand, who had been an eye-witness to the performance of the machine, examined all the external parts of it, and was convinced that there could not be any communication between it and the adjacent rooms. Orffyreas, however, having been informed of the ill-timed curiosity of the professor, and incensed at the refusal of a premium of twenty thousand pounds, which he had made a *sine quâ non* for disclosing the mechanism of its construction, broke the whole apparatus into atoms, and his life was soon after sacrificed to chagrin at his disappointment."—Page 35. "Further research corrects the idea that the disappointment shortened his life, as he lived twenty-six years after it."—*Subsequent Letter of Mr. Dircks.*

A small BOOK, printed in CHINA, with a description of Chinese Puzzles; illustrated by upwards of three hundred diagrams.

DAS NIBELUNGENLIED, uebersetzt von Gotthard Oswald Marbach. Mit Holzschnitten nach Originalzeichnungen von Eduard Bendemann und Julius Hübner, Leipsig. Verlegt durch die Brüder Otto und Georg Wigand, 1840.

"The Lay of the Nibelungen, edited by Gothard Oswald Marbach, with woodcuts after original designs by Edward Bendemann and Julius Hübner. Published at Leipsic by the Brothers Otho and George Wigand, 1840."

The author of this ancient Epic, the Iliad of Germany, is unknown; it was at first handed down orally, but it is generally admitted to have been extant in manuscript, in the form in which we now have it, from the first half of the XIIIth Century. The discovery of this noble poem, in its present complete state, is due to the research of the great critic, A. W. Schlegel.

The present beautiful edition is one of the finest books which the modern press of Germany has produced; and is remarkable as exhibiting, in its numerous illustrations, a complete revival of the art of wood-engraving in that country.

The name NIBELUNGENLIED, *i. e.*, the Song of the Nibelungen, is derived from an ancient and powerful Burgundian tribe, whose entire destruction was caused by the passion of two princely pairs; one of these is Siegfried, son of Siegmund, King of Santen on the Rhine, beloved by Chriemhild, sister to Gunther, King of Burgundy; the other pair is King Gunther, enamoured of Brunhilda, a heroine of the fabulous North. The hand of the last-named can only be won

by a suitor who shall overcome her in fight. Gunther promises to give his sister in marriage to Siegfried if that hero will aid him in subduing Brunhilda, who is conquered by Siegfried by means of his magic cap, which renders him invisible. Brunhilda afterwards has a struggle with Gunther, whom she overcomes, but is a second time reduced to submission by Siegfried, who takes from her the girdle and ring in which lay her strength. These he bestows on Chriemhild who, having a quarrel with Brunhilda, displays to her the tokens of her defeat. The latter resolves on vengeance, and persuades Hagen von Tronje to murder Siegfried, which is done with the privity of Gunther. The widowed Chriemhild, bent in her turn to revenge the death of her hero, marries the heathen Etzel, King of the Huns, and invites the Burgundians to her husband's Court, involves them in a quarrel with the Huns, and after several terrible battles both parties are destroyed; the sole survivors, Gunther and Hagen, are taken prisoners, and put to death by Chriemhild's order. The time in which the tragedy is supposed to occur is about A.D. 430, and the chief scenes take place near the Rhine. This noble poem, after an oblivion of many ages, appeared again to the great satisfaction of the lovers of poetry and antiquities, and Schlegel is disposed to assign the authorship either to Klinsohr of Hungary, or Henry von Ofterdingen, who were both present at the great poetical contest held at the Court of the Langrave Hermann, at Wartburg, in 1207. By many German critics the Song of the Nibelungen is preferred to the Iliad, for the completeness of its plan, and development of character.

Exhibited by JOHN NICHOLL, F.S.A., *Member.*

SIX MANUSCRIPT FOLIO VOLUMES, entitled "Records of the Ironmongers' Company," compiled from the original Court Books, and other authentic documents, by John Nicholl, Esquire, F.S.A., and presented by him, in 1844, to the Company, of which he was Master in 1859.

These volumes are entirely written and illuminated by Mr. Nicholl, and contain numerous coats of arms, and illustrations, with pedigrees of Members of the Company; and the work is probably the most elaborate and complete of its kind, in connection with a Civic corporation, and is not only valuable for its information, but is a monument of research, industry, and skill on the part of its Compiler, in compliment to whom the Court directed that a portrait of Mr. Nicholl should be painted, in token of their esteem, and acknowledgment of his great labour of love in chronicling their History.

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

The ORIGINAL MANUSCRIPT of DR. DODDRIDGE'S HYMNS, in his own hand-writing; an excellent specimen of caligraphy.

DR. PHILIP DODDRIDGE was born in London in 1702. He was for twenty-one years the Pastor of a Dissenting Congregation at Northampton, where he kept a flourishing academy. He was a man of great learning and piety, and his work, *The Family Expositor, containing a Version*

and Paraphrase of the New Testament, with Critical Notes, in 6 vols., 4to, is held in much esteem, and was well received abroad, especially in Holland, Germany, and Switzerland. He went to Lisbon for the recovery of his health, and died there in 1751.

Exhibited by THOMAS PICKARD WARREN, *Member.*

A CATALOGUE of the WORKS of WEDGWOOD, published at Etruria, 1788, in the French language, with a beautiful plate of a blue and white cup and saucer.

JOSIAH WEDGWOOD, to whom the world is indebted for many exquisite productions in porcelain and pottery, was born 1730, died 1795. He obtained in 1763 a patent for his "Queen's Ware," and afterwards made great improvements in the manufacture of fictile ware. He gave the name of Etruria, in allusion to his successful imitation, it may be presumed, of the ancient Etruscan vases, to the village, near Newcastle-under-Lyne, in Staffordshire, which he built in connection with his Pottery Works. He was a Member of the Royal and Antiquarian Societies.

Exhibited by APSLEY PELLATT, *Member.*

One VOLUME of COLLECTANEA, relating to the CLOTHWORKERS' COMPANY, by Samuel Gregory of the Lord Mayor's Court Office, and a Member of the Company. Fourteen volumes have been formed by Mr. Gregory, and have been presented to the Company by him.

Exhibited by THE WORSHIPFUL COMPANY OF CLOTHWORKERS.

Book-Bindings.

FROM a very early period "Bookbinding" is entitled to rank as a branch of the Fine Arts. As Manuscripts were in themselves costly articles, so some expense would naturally be bestowed upon their outward embellishment. Superstition, cupidity, and war, have each had a large share in the destruction of these interesting memorials of past ages; but sufficient examples remain in the Public Libraries of this and Foreign Countries to show the extent of expenditure which the wealth or taste of their first possessors lavished upon them.

One of the earliest form of covers for books was probably the Ivory Diptych, of which fine examples were exhibited, and will be found under the article IVORIES. Sometimes these carvings extended over the whole space of the cover; at others we find them inlaid as centres of oak boards, the outer edges of the latter being carved, and enriched either with precious stones or large bosses of silver or gilt metal; the object of these projecting stones and bosses being to protect the more delicate portions of the cover from injury when the book was in use.

These oak covers, ornamented in a variety of ways, continued to be used for a long period. Occasionally we find covers of metal sculptured or engraved, and in the first article of the collection, hereafter described, will be found an interesting example from Mr. Slade's Cabinet, in which enamel has been introduced for the centre ornament.

In the early part of the XVth Century we find covers of impressed leather, sometimes in very bold relief, examples of which may be seen in the British Museum, and in the Bodleian Library, and which appear to have been produced with metal tools. The binding and decoration of these books, as well as the production of their oft-time splendidly illuminated contents, was up to the period confined solely to the Religious Houses.

Towards the close of the XVth Century, Printing dawned upon the world, and books being thereby greatly multiplied, the necessity arose for a more inexpensive mode of covering, and in many instances the Printers were their own Binders. We now find many of the early printed volumes with a piece of hogskin covering the back, and a small portion only of the wood sides; others again entirely covered with the skin, which was impressed while in a damp state, with ornaments more or less rude in style.

This custom prevailed principally in Germany, and in the Low Countries, and continued to the end of the XVIth Century;—a finer pigskin, or vellum, was gradually brought into use; these latter being capable of receiving a very sharp impression, a more richly-designed style of ornamentation then obtained. Among the subjects thus represented on the sides of the German books are Portraits of Luther, and Melancthon, Judith with the head of Holofernes, Jael and Sisera, the figures of Justice, Chastity, Fortune, the Sciences, &c.

About the year 1500, both in England and in France, the use of calf leather as a covering for books became general, and, from its smooth surface, as well as great aptitude for receiving an impression, the ornamentation on the covers of books of this period till the year 1550 often displays considerable delicacy of finish. Among the subjects found on the covers of this period are figures of Saints, with their characteristic emblems and legends; the Annunciation, Baptism, and Resurrection of Christ; Adoration of the Magi, &c.; and, during the reigns of Henry VII., and VIII., the Royal Arms, and the various Royal Badges, were profusely introduced on the covers of books.

In the reign of Elizabeth a taste sprung up for embroidered covers of Genoese velvet, the example being set by the Ladies of the Court, and the Queen herself, who is said to have executed many with gold and silver thread, spangles, and coloured silk. In the British Museum are several books thus covered, which belonged originally to Queen Elizabeth.

During the early part of the XVIth Century, while blind-tooling prevailed in the north of Europe, fine gilding was in use in Italy; and one of the most extraordinary specimens of Bibliopegistic skill of this period is to be found in the *Missale Romanum*, printed at Venice in 1505, and bound without doubt at the time of its publication for Cardinal Sigismond Gonzaga, who died in 1525. "In point of richness, elegance, and taste," writes Monsieur Libri, "nothing can be found finer than this magnificent volume, with its ornamented painted sides, and arms on centre." The bindings of the celebrated Italian collectors, MAIOLI, and the Count GROLIER, of this period, are justly celebrated for their superior finish. The latter, who was Treasurer to Francis I. during the Italian War, and subsequently his Ambassador to Rome, carried the art, as then practised in Italy into France. Some fine specimens of his books will be referred to in the following catalogue.

From this time to the end of the XVIth Century, French binding attained to such excellence that examples are deservedly coveted by collectors,—more especially those executed for Henry II., and his mistress, the celebrated Diana of Poictiers, Henry IV. and his Queen Marguerite de Valois, the French President, De Thou, and others.

The bindings executed in the latter part of the XVIth Century in England for Edward VI., Queen Elizabeth, James I., Charles I., and Charles II.; in France, for Louis XIV., and Louis XVI.; in Germany, for the Emperor Maximilian II., and other potentates; in Italy, for the Medici, the Foscari, and other great families, as well as for several of the Popes, prove that the Bibliopegistic Art had attained a high degree of excellence; but this, in common with other branches of the Fine Arts, suffered a great change towards the latter part of the XVIIth Century, and, until comparatively a recent period, France formed perhaps some exception to the rule, as may be evidenced in the bindings executed for Louis XVI., Marie Antoinette, the Countess D'Artois, Count Hoym, Madam de Pompadour, and others, bound by the artists Le Gasea, Dupenil, Padeloup, and De Rome.

During the first half of the present Century, with some few exceptions, bookbinding may be said to have ceased to form a branch of the Fine Arts, but, heralded by Lewis and Hering, within the last few years men of talent have taken up the art in this country, in France, and in Germany; and, aided by the improved skill of artists in other branches of art, on which the

binder is dependant for his materials and his tools, and by the suggestions of first-rate masters of ornamentation, Modern Bookbinding bids fair, both in its forwarding and finishing, to distance all former productions of the Art.

H. S. R.

Books and Book-Bindings, in the Collection of Felix Slade, Esquire.

A Book-Cover, of German workmanship, executed in Champlevé enamel, on copper, a work of the XIIth Century, and representing in the centre Moses and Aaron (whose names are inscribed over them) raising the brazen serpent before the Israelites. Around, is a border of leaves, in gilt metal, alternating with lozenge-shaped pieces of Limoges enamel, set with amethysts, all of the XIIth Century; beyond this is a XVIth Century border of silver repoussé work, in small squares, of quatrefoil and trefoil patterns alternately, having raised bosses of lapis lazuli at intervals, and a crystal at each corner. The centre of this very curious work of art is figured in Plate VI, *Vitreous Art*, in the "Manchester Art Treasures Exhibition."

A Breviary Case, a rare and remarkable specimen of leather work, *cuir-boulli*, of the XVth Century, said to contain relics of a Saint, with loops at the sides for girdle strap. The sides are ornamented with the coat of arms of the Aldobrandini family, with the crest on a helmet, a female head; at each of the corners is a padlock. The ground-work is covered with an embossed diaper of leaves and flowers, in scrolls. In this specimen, the leather, after having been embossed by pressure, has been partly engraved with a cutting instrument.

A Specimen of Impressed Leather Work of the XVth Century, supposed to have been the cover of a Manuscript. The subject is the Crucifixion, with a figure on each side of the Cross, the Virgin Mary, and St. John; above them are two Angels with censers. Size, 12 by 8 inches.

Canon Missæ, additæ sunt præparatie ad Missam et Orationes quæ ab Episcopis cum solemnitur, &c. This Manuscript is beautifully written on pure vellum, in Roman character, in red and black. The binding is old Venetian red morocco, elaborately tooled in silver and gold, with a Cardinal's arms in the centre of each side, and a crescent at each corner. Early XVIIth Century.

Ovidii Epistola, cum Commento, small folio. Lugduni, J. David, alias La Mouche, 1528. An interesting example of early impressed leather binding, in fine condition, having stamped on the obverse side a representation of the "Miracle of S^te^ Clothilde," with a border of foliage and grotesque figures, a shield in the lowest compartment having the Binder's monogram **I. N.**; on the reverse is St. Bernard praying to the Virgin Mary. Dibdin, in his *Bib. Decameron*, ii, 465, refers to this volume, of which he speaks in glowing terms, though slightly inaccurate in his description of the subjects.—*From the* Libri *Collection.*

Mr. Slade possesses two books printed early in the XVIth Century; these are upon vellum, the border of each page is illustrated with a variety of woodcuts very beautifully executed, but used indiscriminately, and without any reference to the subject of the letterpress. It is from these wood-blocks that the border of the leather binding here illustrated was evidently designed. The several subjects are,—The Shepherd Asleep; The Wolf Stealing a Lamb; The Shepherd in Pursuit; The Shepherd Playing on a Pipe, and receiving a Garland from his "Lady Love;" and are all highly characteristic of popular taste at the period when the work was executed, and thus keep up the poetic idea of Pastoral Life of the XVIth Century. These subjects, with many others of a similar character, as well as those on the top and bottom of the leather binding, namely, a Bear with a club attacking an Ape which is riding on an Ass, and a Combat between a Figure in a tight-fitting dress, with helmet on his head, and a "Salvage Man," all appear several times repeated in the printed books, although not exactly in the same order as on the leather binding. The dates on the respective works prove that the woodcuts are the originals from which the leather specimen has been designed, for the date of the former is 1504, and that of the latter is 1528. The only part of the binding which is not to be found in the woodcuts is the small shield between the combatants in the lower border, bearing the initials **I N** looped together, and which probably are those of Jehan Norris, a bookbinder of the early part of the XVIth Century.

The subject on the reverse cover, St. Bernard praying to the Virgin, is equally fine in design and execution.

C. B.

Capitoli et Ordinationi della Compagnia dicta opera di pietà, MS., 4to. Dated 1529. On vellum, with the autograph official signatures, and adorned with a bordered initial letter, containing a miniature of the Virgin Mary praying to Christ on the Cross; and, as a frontispiece, a very elaborate drawing of Christ rising from the tomb, surrounded by a border, in the lower

compartment of which is represented the Last Supper. The binding is Italian work of the period, in dark Venetian morocco, the sides covered with elegant gold tooling, and having a large plain brass boss at each corner. In the centre of the reverse of cover is a painting of Christ and the Virgin Mary.—*From the* LIBRI *Collection.*

CORNAZANO DE RE MILITARI. Venegia, Sabbio, 1536. An elegant specimen of Italian binding of the period, in old brown morocco, richly gilt, and painted in compartments, in the Grolier style; the Orsini arms on the sides have the motto "PAUL JORDAN. URS. D'ARAGON," which is rare; gilt gaufre edges.

LE IMAGINI, con tutti i RIVERSI trovati, et le VITE degli IMPERATORI; tratte delle Medaglie, et dalle Historie degli Antichi, 4to. Parma, 1528. This work contains medallion portraits and lives of the Roman Emperors; it is a beautiful specimen of printing and engraving, and of Gothic ornamentation in the binding, which is old brown morocco elaborately tooled. The sides are covered with intersecting lines in gold, having in the centre of the obverse cover the words, "DUODECIM CÆSARUM NUMISMATA," and at the foot, "JO. GROLIERII ET AMICORUM;" and in the centre of reverse is the motto, "PORTIO MEA DOMINE SIT IN TERRA VIVENTIUM."

PSALTERIUM in quatuor Linguis; Hebræa, Græca, Chaldæa, et Latina; curante J. Potken, folio. Coloniæ, 1518. A fine copy, ruled with red lines, and a magnificent specimen of Grolier ornamentation. It is in old olive morocco, the sides and back covered with scroll tooling in gold. —*From the* LIBRI *Collection.*

REGUM FRANCORUM IMAGINES, unà cum eorum vita, &c., small folio. Lugduni, apud Balthazarem Arnoletum, 1554. A rare and curious volume, as well as a beautiful specimen of binding. It is in brown morocco, the sides covered with intersecting lines in gold, in the style of Grolier, and, though without his motto, evidently by his workmen.

HORÆ in laudem BEATISSIMÆ VIRGINIS MARIÆ, 4to. Paris, Godfrey Torio, 1527. This fine copy of a very rare book is an excellent specimen of Grolier tooling; olive morocco.

XENOPHON, LA CYROPEDIE, traduite de Grec en langue Françoyse par Jacques de Ventemille, Rhodien, 4to. Paris, Estienne Groullean, 1547. A fine copy of the first edition of this work, ruled with red lines; it originally belonged to Edward VI., and is probably the finest specimen of his library in existence, and also of the English bibliopegistic skill in the XVIth Century. The sides are elegantly tooled in the Grolier style, and have in the centre the Royal Arms, surmounted with the crown between the letters E. R., and the Tudor rose above and beneath. The blank space between the outlines of the design is painted black. The Rose is five times worked in gold on the back between the bands.—*From the* LIBRI *Collection.*

CAII VALERII FLACCI ARGONAUTICA, 12mo. Lugduni, Gryphius, 1548. In dark brown morocco, sides gilt in scroll pattern, edges gaufré; a beautiful specimen of Lyons binding.

HEURES à la VIERGE; a usage de Tournay, 8vo. Paris, Philippe Pigouchet, 1502. A fine copy on vellum, in olive morocco, early French binding; the sides and back sprinkled with fleurs-de-lys, and arms in centre of sides.

MISSALE ROMANUM, cum Multis Missis, ac Benedictionibus, noviter additis in locis suis positis, folio. Venetiis, Ant. de Zanet, 1505. A fine tall copy, printed in red and black, with

woodcuts, and red lines. This magnificent example of Italian binding of the beginning of the XVIth Century, is in old brown calf, with gilt gaufré edges; the sides and back tooled and

painted in compartments, in the finest style of Grolier tooling; in the centre of the covers are the arms of Cardinal Sigismund Gonzaga.—*From the* LIBRI *Collection.*

PTOLEMÆI GEOGRAPHICÆ, e narrationis libri octo, ex Bibliobaldi Pirekeym.

Tralatione a Michæele Villanovano (Serveto) recogniti, folio. Lugduni, apud Hugonem a Porta, 1541. A beautiful copy, ruled with red lines, fine initial letters, and woodcut maps, and one of the finest specimens of Italian binding of the XVIth Century. It is in brown morocco, gilt edges, the sides elegantly tooled in compartments, and covered with gold ornaments. In the centre of obverse cover is a medallion in which are represented rocks, fish swimming in the sea, and an eagle soaring towards the sky, surrounded by the motto, "PROCUL ESTE;" above, in gold letters, "COSMOGRAPHIA PTOLOMÆI." In the centre of reverse is stamped in gold, "APPLONII PHILARETE."—*From the* LIBRI *Collection.*

LUTHER. Ein Einfeltige weise zer beten, für einen guten Freund, small 8vo. Leipzig, 1549. In stamped vellum: German binding of the period.

GLANVILLA, Traslatus de Legibus Angliæ, 8vo. London, Richard Tottel, 1557. Brown morocco binding of the period, inlaid with colours, the sides sprinkled with small ornament filling up the space between the corners and centre scroll.

DE STAT NÜRMBERG verneute Reformatier, 1564, with woodcuts; durch Valentia Geizler.

MEURER (Noe) Cammergerichts Ordnung und Process, folio. Franckfort: S. Feyrabend, 1566. In one volume, black letter, both on large paper, and rare in that state, probably unique. A most superb specimen of contemporary German binding, the sides and back covered with gold tooling, heightened by the blank portions of the design being painted in various colours. The elegantly gilt gaufré edges have painted thereon the arms of the Emperor Maximilian II., to whom this magnificent book formerly belonged.—*From the* LIBRI *Collection.*

OFFICIUM B. MARIÆ VIRGINIS, 8vo. Antwerp, Plantin, 1575. This singular binding of the period is of white vellum, perforated in quatrefoil pattern, showing a crimson satin ground beneath; edges gaufré, partly gilt, and partly coloured.

JORDANUS BRUNUS de Umbris Idearum. Paris, apud Ægidium Gerbinum, 1582. A richly ornamented specimen of French binding of the period, with arms painted in centre of sides.

OFFICIUM BEATÆ MARIÆ VIRGINIS, 8vo. Paris, 1590. French binding of the period, the sides and back sprinkled with the daisy of Marguerite de Valois, interspersed with oval scrolls, having the letter *&* in the centre of each scroll. This forms a sort of *rebus*, adopted by Henri Quatre and his Court, signifying *fermé*, or *fermesse*, that is to say, in old French, fermeté. —LIBRI *Catalogue.*

PERSIAN MS. BOSTAN of SADI. Written Anno Heg. 1015, or A. D. 1606. A specimen of Persian binding, the sides gilt and coloured; red morocco linings, full gilt and inlaid with colours.

HISTORIA di BOLOGNA, 4to. 1541. A very fine specimen, in perfect condition, of Italian binding, in old morocco, sides tooled in gold, and having a raised medallion, in the centre of which is Apollo driving his chariot across the sea to a rock, on which is Pegasus. Around the medallion is the motto "*ΟΡΘΩΣ ΚΑΙ ΜΗΛΟΞΙΩΣ*," and surmounted by the title of the work. The above is the device of a celebrated collector, Demetrio Canevari, called "Mecenate," of Genoa.

JOANNI CAMILLI ZACCAGNII ROMANI, Oratio primo et secundo de laudibus Leoni Decimi, 4to. Roma, 1622. A fine specimen of Italian binding of the period, in red morocco, the sides full gilt, and having the arms of Cardinal Charles de Medici in the centre.

HALL'S (Bishop Joseph) Contemplations upon the Historicall Part of the Old Testament. The eighth and last volume, 8vo. London, 1626. English binding of the period, in old olive morocco, gilt edges. Dedication copy to Charles I., having on the sides the Royal Arms, the space between white, and the corners sprinkled with fleurs-de-lys. — *From the* LIBRI *Collection.*

THEATRUM VIRTUTIS ET GLORIÆ, with copperplate portraits, small 8vo. 1680. An interesting specimen of Dutch binding, in brown calf; the sides full gilt, having stamped on the obverse the figure of the Virgin and Child, with the inscription, "Fundatrix Monastery Ettalensis;" and on the reverse a shield of arms, and an inscription, "Bernardus Abbas Ettalensis."

A COLLECTION of SONGS and AIRS, written at different times between the reigns of Charles II. and Queen Anne, MS., 4to. QUEEN ANNE'S copy, in blue morocco; the sides covered with rich tooling in gold, the Royal Arms forming the centre ornament.—*From the* LIBRI *Collection.*

OFFICE DE LA SEMAINE SAINCTE, Latin et François, 8vo. Paris, A. Dezaltier, 1712. A beautiful specimen of Deseuil's binding, in brown morocco; the sides and back inlaid with colours, and full gilt. The inside is lined with red morocco, broad border of gold, and arms in centre.

LA VITA de la Preciosa VIRGINE MARIA e de suo unico fiolo JESU CHRISTO benedecto, 8vo. Milano, 1499. A most exquisite specimen of Monnier's bibliopegistic skill. Morocco binding, inlaid with colours; richly tooled sides. The inside is lined with red morocco, having broad borders of gold.—*From the Cabinet of* GIRARDOT DE PREFOND.

PARADIEK BARTLEIN, 12mo. Ulm, 1722. Bound in tortoise-shell, silver edgings and clasps, and silver arabesque ornaments on sides, exhibiting on the obverse the motto, "Gott Allein Die ehr;" and on the reverse the Paschal Lamb, with the motto, "Sihe das ist Gottes Lamen."

ARISTOTELE, LA POETICA, par L. Castelvetro, 4to. Vienna, 1570. A beautiful specimen of orange morocco binding, inlaid with colours, by Derome Père. The insides lined with blue morocco, with a broad border of gold.

ACHILLIS BOCCHII. Bonon. Symbolicarum Quoestionam. Bononiæ, 1574. The first edition of this work is valued by reason of the plates by J. B. The plates of the second edition, this copy, are retouched by A. Caracci. Bound in imitation of the style of the XVIth Century, by Capè, in olive morocco, full gilt sides, with very minute ornamentation.

HISTORIA DARETIS PHRYGII DE BELLO TRAJANO, small 4to. Wittemburg, 1518. In red morocco, full gilt sides; the lining red morocco with broad border of fleurs-de-lys. This beautiful specimen of binding by Lortie, of Paris, gained a First-Class Medal at the French Exhibition of 1855.

HEURES A L'USAGE DE ROME, 8vo. Paris, Simon Vostre, 1498. A beautiful specimen of printing on vellum, at a period when the Illuminator's craft was being gradually superseded by the productions of the press. The present copy has manuscript illuminated borders and vignettes. Bound in olive morocco, the ornamental sides admirably copied by Bedford; edges gilt gaufré.

ROGER'S ITALY, 2 vols., 8vo. London, 1850. A beautiful specimen of binding by Bedford, in crimson morocco, inlaid and full gilt. The insides lined with crimson morocco, broad border of gold, and centre ornaments bearing the monogram, G S N; edges gaufré. The design of this binding was adopted by the late G. S. Nicholson, Esq., from a rare specimen by Deseuil, but is more correct in execution.

Exhibited by FELIX SLADE, *Member.*

S. GREGORII NAZIANZENI, cognomento Theologi, OPERA, folio. Antwerpiæ, apud Johannem Keerbergium. In stamped pigskin binding of the period, and a fine example of its class. In centre of the obverse is a figure of Justice, and on the reverse a figure of Fortune.

PRATI (CLAUDII) ANTHOLOGIAM, EPISTOLARUM, ET ORATIONUM, 8vo. Parisiis, J. Libert, 1614. Dedication copy to Maria de Medicis, ruled with red lines, vignette on title illuminated; bound in vellum, the Arms of De Medicis impaling those of France on the sides.

PONTANI (JACOBI) FLORIDORUM Libri Octo, accessit item Hymnorum libri singularis, small 8vo. Ingolstadii, A. Sartorii, 1602. German binding of the XVIIth Century, in brown morocco, elegantly tooled sides, with arms. Both the shields are ducally crowned; that on the obverse bears an eagle displayed Or, impaling an eagle displayed ducally crowned Or. The shield on the reverse has quarterly, 1 and 4, an eagle displayed Or; 2 and 3, vair, on an escutcheon of pretence, three leopards' faces Or.—*From the* LIBRI *Collection.*

CONCIONES ET ORATIONES ex Historicis Latinis, 24mo. Amstelodami, J. Janssonium, 1641. French binding of the period, in brown morocco, tooled sides, with the arms of Louis XIV., and inscription in centre of arms, "EX DONO D. CLAUDII PAPIN, 1655."

Exhibited by HENRY S. RICHARDSON.

HERODOTI HALICARNASSEI THURII HISTORIE parentis memorantissimi Nove Muse a Laurentio Vallæ tralate, Cū Prænotamentis & additionibus non antea impressis necnon indice & productissimo & facilimo, 8vo. Paris, 1510. Jehan Petit.

On the title-page is a woodcut, in which two animals, seated, support a shield, having thereon the initials I. P. for JEHAN PETIT (whose name appears lower down), and suspended from a tree, in the upper branches of which two little boys are at play. On the reverse of the page another woodcut represents a robed female standing in an antique ship, without masts, holding in her left hand a spade, and in her right a bee-hive, and having on her head a nest within which is a phœnix. On the shore is a town, labelled ARGOS; and a crowd of female captives and soldiers, with a label, VIRGINVM RAPTVS. Above is a figure in the clouds, who points to an inscription, SPES IN B. PHOENICEM SYSTINET. This woodcut evidently has relation to the name of PETRUS PHŒNIX, which appears in the introduction, and who was the editor of this later translation by L. Valla. The illustration also refers to the first book, the *Muse Clio*, wherein the story of Io is mentioned, who is considered to be the Isis of the Egyptians. The *Father of History* was first published in a Latin translation by Laurentius Valla, in 1474, at Venice; the first edition of the original in Greek being by Aldus Minutius, Venice, in 1512.

The binding consists of oak boards, covered with leather, the sides of which are impressed with devices. On the obverse are the arms of King Henry VIII., quarterly France and England, ensigned by the royal crown, and having his supporters, the dragon dexter, and greyhound sinister. The back-ground is semée of stars, with the sun and moon in the upper corners, and two small shields, one charged with the cross of St. George, the other with the arms of the City of London. On the reverse cover is the subject of the annexed woodcut, which represents the Tudor rose, within a scroll, supported by two angels; in the base is the pomegranate of Spain, and the sun and moon are in the upper corners. The legend on the scroll is as follows:—

" Hec · rosa · virtutis · de · celo · missa · sereno ·
Eternū · florens · regia · sceptra · feret;"

which may be rendered—

> "This Virtue's rose, from Heav'n serene sent down,
> Should, ever blooming, bear the Royal Crown."

Henry VIII. was married in 1509 to his brother's widow, Katherine of Arragon, to whom this illustration refers.

A work printed by Froben, entitled *Annotationes in Proverbia Salomonis*, belonging to the Library at Westminster Abbey, has impressed on the leather cover a device almost identical with the above illustration, and having the same motto. Another book, printed by Jehan Petit, *Sermones de Adventu*, has on one side of the binding the arms of Henry VIII., impaled with those of Katherine of Arragon, two angels as supporters, and the pomegranate in base.

Exhibited by CHARLES BAILY, *Member.*

The following RECORDS and PAGEANTS were exhibited by the CORPORATION of the CITY of LONDON, from their Archives.

In addition to the Charters from the time of William the Conqueror to Queen Victoria inclusive, there were also the early Registers, or Letter Books, from A to K; Journals and Repertories of the Courts of Aldermen and Common Council, from A.D. 1417 to the present time; Liber de Antiquis Legibus, a Latin Chronicle of the City transactions, from A.D. 1170 to 1274; Liber Dunthorn, a compilation in Latin, Anglo-French, and English, prepared between A.D. 1461 and 1490; Liber Legum, a Collection of Laws, from A.D. 1340 to 1590; Liber Ordinationum de Itinere, compiled temp. Edw. I.; Assisu Panis, commencing A.D. 1284; Liber Memorandorum, date 1298; and a large collection of wills and deeds.

LIBER CUSTUMARUM, compiled in the early part of the XIVth Century. This book, with some others, was presented by Andrew Horn, Fishmonger, Chamberlain of London, which office he held about eight years; he died Oct. 10, 1328.

LIBER ALBUS, compiled by John Carpenter, Town Clerk, one of the executors to the will of his friend, the renowned Richard Whittington, Lord Mayor. He also represented the City in Parliament, and left by his will several books to the then Guildhall Library; he was buried in the Church of St. Peter, on Cornhill. The *Liber Albus* is a large folio volume, in a leather binding, the boards and bosses of which are probably of the date of the XVIth Century.

LIBER FLEETWOOD, complied by Mr. Recorder Fleetwood, and presented by him to the Corporation, July 31, 1576.

THE TRIUMPHES of TRUTH, a solemnity vnparalled for cost and magnificence, at the confirmation of that worthy and true nobly-minded Gentleman, Sir Thomas Middleton, Knight, in the honourable office of the Lord Maior of the thrice famious citty of London; directed, written, and redeemed into forme from the ignorance of some former times, and their common writer, by Thomas Middleton. 4to. 1613.

METROPOLIS CORONATA: the Triumphes of Ancient Drapery, or Rich Cloathing of England, in a second yeeres performance. In honour of the advancement of Sir John Tolles, Knight, to the office of Lord Maior of London, and taking his oath for the same Authoritie, on Monday, being the 30 day of October, 1615, performed in heartie affection to him and at the bountifull charges of his worthy brethren the truely honourable society of Drapers, the first that received such dignitie in this citie. Devised and written by Anthony Munday, citizen and draper of London. Printed at London, by George Purslowe. 4to. 1615.

TES IRENES TROPHÆA; or the Tryumphs of peace, that celebrated the solemnity of the right honourable Sir Francis Jones, Knight, at his inauguration into the Maioraltie of London, on Monday, being the 30 of October, 1620. At the particular cost and charge of the right worshipfull and ancient society of the Haberdashers; with explication of the severall shewes and devices. By John Squire; printed by Nicholas Okes. 4to. 1620.

Pageants are of very early date; Matthew Paris describes one in honour of the entry of Henry III., and his newly married Consort, into London, 1236, Jan. 19th. The citizens, on horseback, splendidly arrayed, met them "to the number of 360, everie man bearing golden or silver cups in their hands."—STOW. And in succeeding reigns pageants were frequently presented by the citizens in honour of their sovereigns. The great City Companies also produced many magnificent pageants in celebration of members being chosen to fill the office of Lord Mayor, and some of them displayed much learning and curious research. The first printed pageant known to exist is in the Bodleian Library, entitled "The device of the Pageant borne before Woolstan Dixie, Skinner, Lord Maior, 1585."

Exhibited by the CORPORATION OF THE CITY OF LONDON.

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